

JEFFERSON MONTHLY

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is Who We Are



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Magic Circle Mime Company

André Watts

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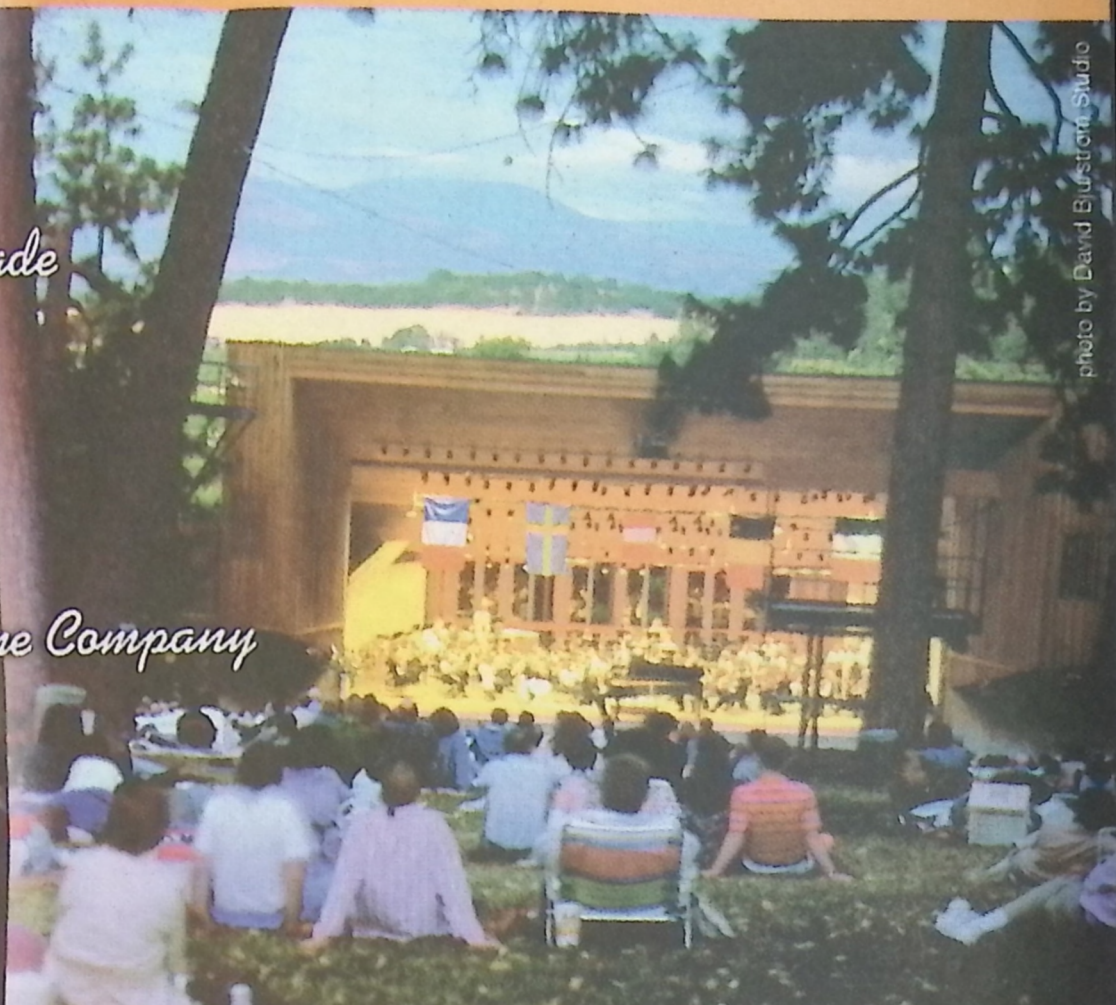


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ON THE COVER

Morning Walk: David Best's Temple of Honor rises at the end of the walkway from the Man. Photo by Rick Egan.

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JEFFERSON MONTHLY

JULY 2004

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You might ask yourself why anyone would pay a couple hundred bucks to spend a week walking around a dry Nevada playa, naked or in colorful costumes, suffering intense heat, dust storms and desert dryness, guzzling at free cocktail parties, many ripped out of their gourds on psychedelics, dancing at raves all night, exploring some of the most amazing sculpture you ever saw and trying to subsist in a cashless economy with 30,000 people who are usually trying to give you things and feel insulted if you pull out money.

John Darling provides a glimpse into the project known as Burning Man, an event that draws many from the State of Jefferson and saw its early days on a small beach in San Francisco. It has since evolved into a 30,000 person pilgrimage to an ancient lakebed playa in the Black Rock Desert of northern California. Here participants, for one week out of the year, become part of an experimental community that challenges its members to express themselves and rely on each other in a way not normally encountered in the outside world.



Burning Man participants rehearse their number for Bollywood's "Shiva Las Vegas" Show.

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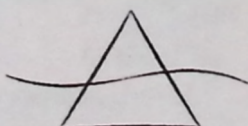
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TUNED IN

Ronald Kramer

Politics . . . and Broadcasting

It's another political season and, as we approach the fall presidential election, we increasingly are seeing candidates maneuver to allow themselves the freedom to spend burgeoning amounts of money, and utilizing intricate timing strategies designed to skirt the intent of election spending reforms, all in order to maximize their political advantage. All this effort, to some degree, translates into bigger budgets to purchase increased media exposure - which often translates into successful candidacies.

It is a central tenet of our republic that the more informed the electorate, the more healthy will be the body politic. In an age when it is possible view instantaneous news coverage from around the globe literally at a moment's notice, when news is available on television and radio continuously, and when the Internet has given virtually anyone the opportunity to publish their ideas, it should naturally follow that our society has significantly advanced toward that goal. But have we?

Everyone probably has something that they think about as an "if I had one wish to have granted" fantasy. In my professional life, if I could snap my fingers and make one change in the world of mass media, I would require that all political advertising on radio and television had to occur in lengths of three minutes or more. Why?

The role the electronic media has assumed in political advertising essentially contradicts the principle that increased sources of information will result in more astute political judgments by the electorate because, increasingly, political messages

don't consist of information. They consist of illusions and images designed to stimulate particular emotional reactions for, or against, particular candidates rather than providing explanations of issues and a candidate's views about them.

Political advertising on radio and television consists of 10, 20 or 30-second snippets of illusion rather than information. And political parties purchase and use broadcast time in that fashion because it is effective...in the same way commodity advertising is effective.

It wasn't always that way. When television was young political parties purchased program-length time instead of ads. The networks, for example, would shorten a half-hour program by five minutes and a political party would purchase a five-minute time period in which its presidential candidate articulated his views on

the issues relevant to the election. Five minutes is a long time. You can't sell illusions alone in 3, 4 or 5 minutes. Candidates would have to actually SAY SOMETHING in that length of time. And, it seems to me, that candidacies which actually revolved around concepts, rather than illusions, would be a great step forward for our political process.

My "snap my fingers" fantasy won't happen, of course, because there is a democratically unfortunate alliance between politics and broadcasting. Networks and stations make far more money by selling multiple short announcements than they do by selling mini-program lengths of time. The networks would also be concerned that even short political speeches would cause viewers to switch channels and, in the

process, harm ratings for the program which follows.

On their side of the equation, politicians naturally decry the high cost of elections. And virtually everyone seems to believe that the process of raising such huge sums creates opportunities for the wealthy to buy influence in a politically unhealthy way. But politicians won't advocate changing the current system because they need maximum opportunity for exposure and this system allows it even if it isn't issue-centered. Broadcasters, of course, don't want to change the system because they profit mightily from it.

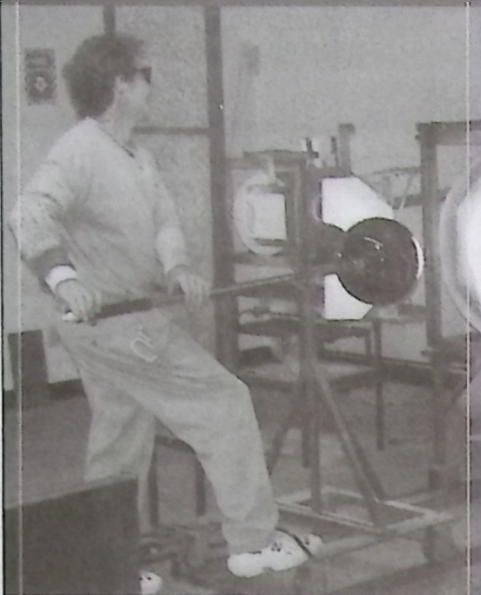
About the only way this system could be changed is through external regulation or by a courageous candidate, or a rebellious electorate, demanding change. Or, if you believe in genii, by a concerned citizen wishing it were so.

Absent that, it seems likely that we will continue to be fed messages devoid of real meaning seeking to sell candidates as commodities. Elections will become increasingly expensive, and a political party's media tactics and fundraising prowess, as opposed to its platform planks, will continue to determine electoral outcomes.

I think if a candidate were courageous enough to walk away from the endless 30-second image messages, and buy time for five or six minute nationwide addresses, to communicate where that candidate stands on the issues our nation faces, I'd probably vote for that person regardless of their party or positions. Such a courageous candidate would take a giant step toward restoring the integrity of the democratic principles upon which our nation has been built. ■

Ronald Kramer is Executive Director of the JPR Foundation.

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JEFFERSON ALMANAC

Diana Coogle

Better than Audubon at the Swimming Hole

In painting after painting Audubon has shown birds in action. His California vulture hulks on a branch, hump-shouldered, snake-necked, bald-headed, watching, smelling, and waiting for carrion. His snowy owl twists a round head over a shrugged left shoulder. The body of Audubon's yellow-bellied cuckoo is acrobatically in motion: wings back, tail spread, beak open, neck stretched, the whole body in a yogic back arch, while its mate, a butterfly caught in her beak, rumples her wings back and opens her tail feathers.

In such paintings as these, Audubon captures birds in movements more dramatic than what is ordinarily seen. Usually we see birds in flight, as in the shadow pictures of Peterson's guide, or perched on branches like goldfinches, hanging upside down from feeders like nuthatches, or clutching the sides of trees like woodpeckers and flickers. But yesterday at a small wooded swimming hole I saw a bird in motion that would have made Audubon grab his brush to paint it at once before the visual image of that contorted figure faded.

It was a hot, motionless day. A friend and I had come in the late afternoon to this lovely spot where a small creek tumbles down a slope with hardly a murmur between shallow banks, then suddenly swells into a pool

of dark, clean, still water where the upper cliff of the mountain steepens and solid rock banks fold their palms to make a bowl deep, wide, and long enough for real swimming before the passage closes and the

creek leaves the pool behind to become a creek again, tumbling on through the woods. The hill above the swimming hole partially shades it with alders, maples, and oaks, and the bank on the near side, softened with dried grass, provides a place just wide enough for two people to sit. That's where Tom and I spread our red picnic cloth and our picnic of cherry tomatoes, boiled eggs, white feta cheese and cucumber on black bread, and cold drinks. Just as we arrived, before our swim, Tom had seen a fish flash out of the pool and in again. Now, as we spread our picnic, a few dragonflies zigzagged through, and some mosquitoes and flies buzzed around us, but not too many to disturb us. This peaceful, pastoral Paradise needed no more than its water, its sun and shade, and its Adam and Eve.

But then into Paradise, exalting it by several degrees, flew a great blue heron. Flying upriver, he entered around the bend of the rock, his beak stretching out from the wide curve of his sleek neck, his great wings barely sweeping the air, his skinny legs hor-

“
 I AM NOT A PAINTER, BUT I
 HOLD IN MY VISUAL
 IMAGINATION THE
 EXTRAORDINARY FORM OF THE
 GREAT BLUE HERON NOBLE,
 BLUE-GREY, LISSOME AND
 ELEGANT, MAKING A MOVE
 THAT WAS BOTH GRACEFUL IN
 ITS SUCCESS AND
 ASTONISHINGLY CLUMSY IN ITS
 EXECUTION . . .



izontal. As soon as he came to our pool, he extended and opened his feet and held his wings in floating motion, intending to land there and fish for dinner, but as he turned to settle in the water on the opposite edge of the pool from where we were sitting, he saw us, and instantly changed his mind. In one unbelievable, sharp motion he drew in his left wing, twisted his body, half-retracted his landing-gear feet, turned, and was in flight again, down river, and gone.

I am not a painter, but I hold in my visual imagination the extraordinary form of the great blue heron, noble, blue-grey, lissome and elegant, making a move that was both graceful in its success and astonishingly clumsy in its execution, a bird in a motion, in a change of motion, rarely seen and, as far as I know, never painted. The lines were not beautiful and svelte, like those of Audubon's snowy owl or yellow-bellied cuckoo. The wings were unbalanced in their action — one outstretched, the other tucked in — and the lines of the body were all mixed up, one wing crossed over the legs, the neck foreshortened, hiding its long, fluid line, but the in-flight movement that arrested the preparation for landing and simultaneously turned the great blue heron almost instantly in the opposite direction of his intent was one of the most beautiful things I've ever seen in nature. ■

Diana Coogle's new book *Living With All My Senses: 25 Years of Life on the Mountain* is available for \$14 plus \$4 postage from Laughing Dog Press, Applegate, OR 97530.



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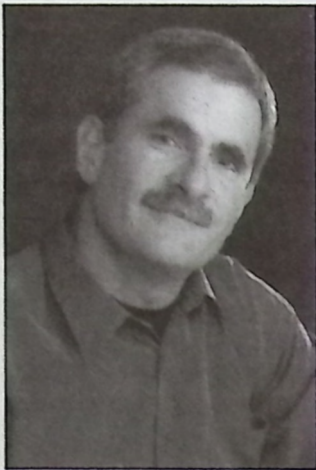
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with Jeff Golden



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www.jeffexchange.org



JEFFERSON PERSPECTIVE

Les AuCoin

This Group Says Green is Red

A White City, Oregon group has opened an attack on teaching of environmental sustainability in our public schools, calling it the kind of "brainwashing" Lenin and Hitler would do.

Twice this spring the group, Operation Green Out, ran full-page, statewide ads in *The Sunday Oregonian*, alleging a covert plot by the "international Green Party" to brainwash our school-aged kids into thinking green.

At least it seems better than programming kids to think "red." But the ad's sponsor says that red is the true color of the greens. Sort of like a watermelon, I suppose: green on the outside, red on the inside.

Green extremists know, the ad went on, that "if they brainwash America's children they control America's future." The aim: to remake our country's "political, economic, and cultural systems into something that mirrors Communism."

Whew!

Just think of it—a vast Red conspiracy discovered by a small organization right there in White City, Oregon.

One thing that really has Operation Green Out steamed is a collective (Oops! Bad word?) effort by several non-profit organizations, businesses such as Nike, and educational organizations to promote "education for sustainability" for use in the classrooms of colleges and public schools.

I asked a spokesman for the organization what was subversive about teaching kids about how ecological systems work. In the past, nothing, she told me, except now it has become a smokescreen for a Marxist revolution. Nike's normally sharp capital-

ists apparently missed this point.

I asked for specific examples of brainwashing. The spokesman directed me to a website hosted by the Oregon State University Extension Service, which carried a story about the eco-concerns of a class of sixth graders in Corvallis, Oregon.

In the article, eleven-year-old Wyatt Moun, aged 11, was concerned that by the time he is an adult, many animal species clinging to the edge of extinction will be gone.

Operation Green Out seems to think this young man has been brainwashed. But the World Conservation Union says species are vanishing

faster than during the extinction episode 70 million years ago when the dinosaurs disappeared.

This organization, however, doesn't cut much ice with the folks at Operation Green Out. After all, "union" is a collectivist term. You can look it up.

I thought we had outlived Joe McCarthy. But here is a group waging a public campaign to link supporters of environmental sustainability to Communism (despite the ideology's collapse across the globe).

Moreover, the organization can't explain how green Reds could have finessed their way past 200-some school boards in the state of Oregon. You could easily write off Organization Green Out as a harmless fringe group. But as the ecology movement grows, other environmental backslashers seem to be taking up the McCarthy-like line.

The leader of an alternative energy organization in Siskiyou County, California

“
I THOUGHT WE HAD OUTLIVED
JOE MCCARTHY. BUT HERE IS A
GROUP WAGING A PUBLIC
CAMPAIGN TO LINK
SUPPORTERS OF
ENVIRONMENTAL
SUSTAINABILITY TO
COMMUNISM.

told me he was warned by a local elected official about using the word, "sustainability." The official said "sustainability" is viewed by many conservatives as a "socialistic Marxist agenda associated with a UN push for world governance."


A JPR listener reported that a newspaper in Scott Valley, California recently ran a front-page story comparing local environmentalists to Communist insurgents in the country of Columbia. The article noted geographical similarities of the two regions, then compared local environmentalist tactics to those of the guerillas in Columbia. The paper also ran a picture of a local environmental activist next to the story, implying that he was a shade of pink.

But back to Operation Green Out. When I asked the group's founder for a list of contaminated public schools, she demurred, suggesting instead that I buy her book—for only twenty dollars plus shipping.

What are we to make of efforts to characterize environmental supporters as "Reds" who are targeting our children? On the most obvious level, it's an un-American attempt to poison reasoned debate. On another, it's an attempt to promote ignorance of the environment—the better for polluters to exploit it.

Operation Green Out's founder has long worked with the property rights and the so-called "Wise Use" movements—each of which call for extreme measures to block environmental protection on public lands.

But red-baiting? Has it actually come to that? Operation Green Out has a right to express its views. But when it smears fellow Americans as subversives, with no proof, it's asking for a witch-hunt—and trying to paralyze the kind of public debate that democracy requires.

Tell me now. Who here is the most probable threat to the American way? 

Former nine-term Congressman Les AuCoin served on the House Defense Appropriations Committee. He is now a professor and writer in Ashland, Oregon.



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TUNE IN

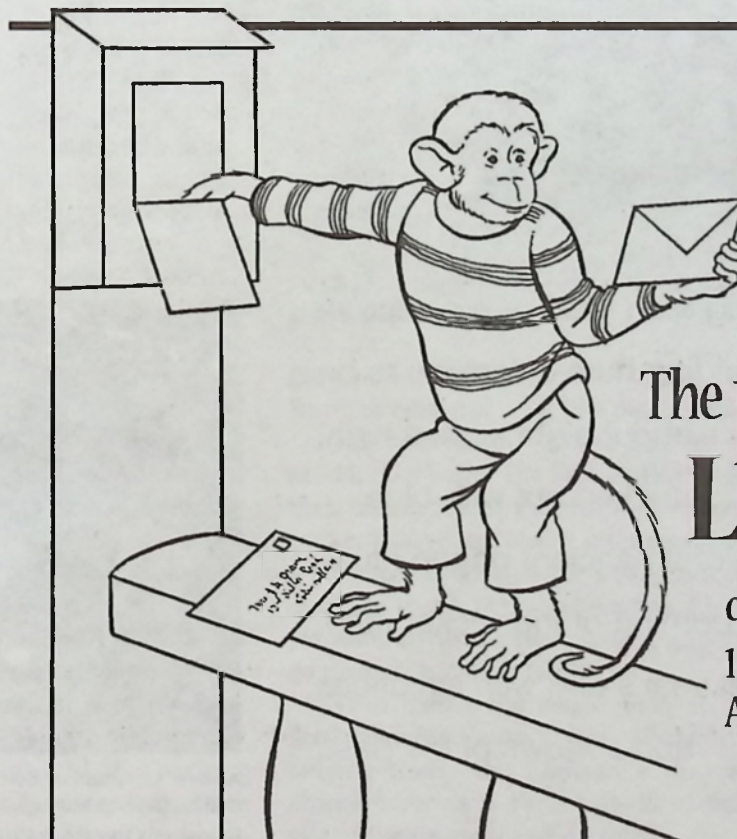
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SATURDAYS AT 9 PM *Rhythm & News*

Who We Are at Burning Man is Who We Are



BY JOHN DARLING

The Burning Man itself — a sculpture
of a standing human looking to be
about eight stories high,
is tricked out with blue . . .
He's an echo of an ancient pagan ritual,
the burning of the wicker man,
stuffed at year's end with sacrifices
and sorrows of the past.



ABOVE: Christopher Schardt's submarine art car, known as Ping, makes the trek through the vast Black Rock Desert to visit *the man*.

INSET: Konnie May, resident of the Colectin Valley, is the proud owner/creator of *Flutterbug*, a psychedelic VW Bug complete with wings and lit-up antennae.

PHOTO: JOHN DARLING

PHOTO: CHRISTOPHER SCHARDT WWW.SCHARDT.ORG

*"Queequeg
was a native of Kokovoko,
an island far away.
It's not down in any map;
true places never are."*

HERMAN MELVILLE

You might ask yourself why anyone would pay a couple hundred bucks to spend a week walking around a dry Nevada playa, naked or in colorful costumes, suffering intense heat, dust storms and desert dryness, guzzling at free cocktail parties, many ripped out of their gourds on psychedelics, dancing at raves all night, exploring some of the most amazing sculpture you ever saw and trying to subsist in a cashless economy with 30,000 people who are usually trying to give you things and feel insulted if you pull out money.

They come every August (Aug. 30-Sept. 6) to Burning Man – billed as “the biggest party on Earth” – for lots of reasons but the one you hear most is to *get away*. You can’t get away anywhere else on the planet. No matter where you go, you’re still *here*, you’re dressed, you’re acting sane and grownup and you’re pulling out your credit card. In fact, if you think about it, almost everything you do away from home and friends is defined in some way by a money transaction.

That – not so much the fabled drugs and nudity – is what everyone’s really here for. They talk a lot about a new kind of world where we’re simply not living for money and organizing our every thought and action, work and home and most relationships around money, a bigger house and our kids’ college fund. Actually, they’re not talking much about the big consciousness shift most are experiencing – they’re just doing it. If you think tripping is about drugs, just try going a week without money.

“When I was a newbie (first-timer),” says artist Robert Horton, 44, of Medford who is going for his fourth time, “I wasn’t prepared at all. People saw I was in need and walked up and gave me clothes, food, art gifts, even ice cream which, in the middle of the desert, is a big deal. It altered the way I perceive things. It was life-changing.”

“Two philosophies go on here – the gift and the barter economies,” says David Wilson, 49, of Ashland, who’s going his fourth time. “The gifters want to give things away. The other people ask watcha got and don’t want to give up anything unless they get something. I’m definitely on the gifting side. It’s really nice to be in an atmosphere where you don’t need money.” To



Beneath the huge Bollywood sign, a giant white elephant lures participants.



Free Range Spoons: the Spoon Return Center handed out tablespoons and asked people to return them artistically altered. Mission accomplished.

give away this time, Wilson is making (much-needed) maps of Burning Man that look like paper money.

The only things you can buy are coffee and ice – and you need lots of both. The joke on Burning Man radio (yes, they have their own radio!) is that the four elements are earth, fire, air and coffee. Everything else is gift-barter. It’s always unexpected and a bit magical. Like, we’re sitting out under our big awning (an essential thing, that shade) sipping tequila, and a bunch of people waltz by with silver platters, handing out tapas goodies that go divinely with the tequila.

Then there’s the magic moment, a simple, typical one, says Ashlander Bill Kauth, creator of the New Warriors. “I’m parched, limping across the Playa in a dust storm, when from out of nowhere comes a French maid in fishnet stockings offering a plate of snow peas and carrots.”

“I was walking around with a grin for four days,” says Kauth. “All I can say is it’s unbelievable, amazing and incredible. It’s a serious ordeal in the desert and yet we’re surrounded in every

direction by magical art, magical people and very magical happenings. It shows me it's possible for tens of thousands of people to come together and create community with no buying and selling. There's a level of freedom here not found anywhere in the world."

Just in the last couple of years, Burning Man has emerged as one of the world's premier art events, says Matthew Lindsay, 29, of Ashland, who, for five festivals now has operated a crane and led a core crew of 75, plus hundreds of volunteers to build Burning Man's art temple.

"There are two groups at the Man," Lindsay says. "Those who come for the drugs, alcohol and all-night parties and who look at the art – and those who come to build the art. Some of these people do two and three million dollar commissions in the real world, and they come here and take this very seriously as art for art's sake, knowing it's all coming down in a week or two. It's the hardest work I've ever done.

It's insurmountable, but you know you just have to get through it, so you do. It's a phenomenon, all this sculpture, art structures, art cars, paintings, holographic cities, laser art – a lot of art technology people don't even know about yet and that can't be explained – and it's now being recognized as one of the foremost art festivals in the world."

Konnie May, 40, resident of the Colectin Valley and owner of the famous "Flutterbug," (psychedelic VW Bug with lit-up antennae and wings) fully resonates with that, saying she goes for one reason – the art.

"I'm not into the drugs and I don't see Burning Man as an altered state," says May. "It's the largest-scale art that it's possible to experience – city blocks of art, art hundreds of feet high, visionary, mostly American art – and what it's done for me and many others is that I've come away deeply influenced to stop being a spectator of art and to bring it out here on walls and

cars. It's so needed in this day and age. The response to my car is amazing and positive and it goes against the whole thing of dully-painted cars and America's fossil fuel addiction. My car is an expression of what you learn at Burning Man – to open your mind to another way of being, to walk your talk and be who you are all the time."

It's about living life from the inside. As the burningman.com glossary says, "No Spectators: Another central tenet of the Burning Man philosophy. By blurring the line between audience and performer, everybody is a superstar at Burning Man."

Reine Mcintyre of Ashland says she goes for the art and the community of like-minded people. "I love the burning of the Man. It's a real primal feeling of connection with the earth and the people around you. What I come away with is a hope for humanity, that people can work and live together in a place that's not judgmental and just lets people be who they are."

Survival, both physical and psychologi-

During adjustment to the new reality, the ego may squirm
and you want to pull out your credit card and purchase something,
achieve something, return phone calls,
do lunch — but there's just this vast
cacophonous *now* to romp about in.



Little House on the Playa a.k.a. Grandma Dorothy's Playhouse created by Tracy Ericson, Erin Hawkins, Jill Paglichio and David Shelhart.

PHOTO: DAN ADAMS

cal, is majorly in your face every moment. You're just not used to this. It's defined on the burningman.com glossary as "Sensory Overload: Just attending Burning Man. This is generally a blissful state, however, there is some sadness in the realization that a human can only witness a tiny fraction of the vast, non-stop, brilliant activities occurring during the week-long festival."

What the Burning Man staff provide is the vast, baked playa – so dead there's not a single fly, bug or sprig of any plant. And they give you clean potties with toilet paper. The rest is up to you and the generosity of strangers. Very relaxed, friendly strangers who, for one week, just want to be who they think they really are: happy, peaceful, loving people who don't leap out of bed each morning, frantic to make another day's pay so they can have all their "stuff."

"It fills a void in ways you don't get in ordinary society," says Greg Goebelt, Southern Oregon organizer for Burning Man. "It offers unabashed freedom to be wild, have no identity and do as you please, while harming no one. The freedom makes you ask, why am I living by all these rules? It asks you to be more genuine about who you are. The survival challenge beats you down to the raw essence of who you are. And, while it's hard, you find yourself giving more – and the more you give, the more you get."

There's no running water. Anywhere. What you bring, about 1.5 gallons a day, is what you have to live on. There are no showers. But a water truck sprinkles the great, semi-circular arc of streets once a day and people, screaming with delight, rip off their clothes (or not) and run behind it, rubbing off scum, salt and sweat.

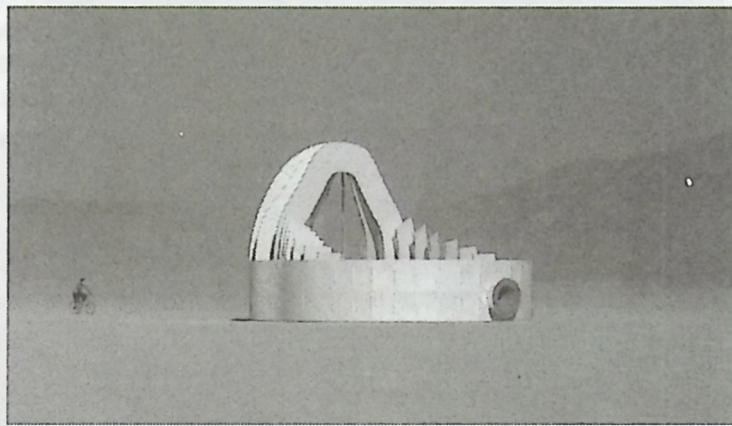
The nights, welcomed with drumming and a chorus of hoots and shouts, are cool and amazingly starry (no big towns within hundreds of miles), but when the sun cracks over the mountains in the morning, you've got about an hour to hike and bike before you bake. Most people sleep in the heat of the afternoon, so they can party all night. The drums go till dawn and, after the dust, that's the thing you remember about the place – the drumbeat. It's a real neo-pagan community and it throbs like one.

"It's a powerful, magical place," says

Ann Eibner of Talent, Oregon. "Each person feels the unspoken energy that exists there – it's spiritual – and each person connects with it in their own way and wants to learn something."

"It's a reminder that there's more to humanity – more ways of living, ideas, adventures – than what society has to offer," says wall artist John Safay of Ashland, "and we have to remember not to use the limits of society as our own limits."

The nudity and drugs are out in the open, kind of like Amsterdam. And, drugs – though most Burners say that's not why they come – are used discreetly, with care and tolerance. As Goebelt points out, the



"Johnny on the Spot" exhibited at Burning Man 2003 was made of wood, steel, fluorescent lights and Tyvek, a white, translucent fibrous material. This large-scale interactive, site specific sculpture addressed the concept of how context informs human experience.

drug-alcohol use is about the same as in any bar. It's life.

"The sex and drugs are very cathartic for a society as repressed as ours," says John Miller, 51, of Ashland. "You get to purge a lot of repression and over-reaction that we absorb over many years."

"It's a big part of the freedom," says Kauth. "You get to experiment with what's in your Shadow. With nudity, we act out what's dysfunctional in the repressed part of our consciousness. To me, it's all playful. I see no acting out."

In real or "default" society, as Eibner called it, you can't get away from "it" – society, the system, conditioned reality. At Burning Man, you can't get away from a different "it" – this dusty, disheveled Calcutta, crammed with expensive cars, tents, campers and laced with visionary, loopy, trippy, sacred, hilarious structures, flame-belching "art cars," domes, an altar (to what? To everything and anything – everyone leaves something there) (you see people deeply moved, weeping there!), a bar

inside a giant shark, a neon labyrinth, cardboard temples of stunning beauty, with minarets, a huge pirate ship on wheels, a zen altar radiating peace and everywhere at night, legions of fire dancers twirling their balls of flame. At its feet, to be consumed in flame, "Burners" leave letters, pictures, objects or wishes that need letting go of.

At night on the Playa, you get a quick psychic reading from any of 16 seers perched in little gabled windows about the pyramid, then you climb to the top and gaze about this vast central area, mostly empty, except for fire dancers, fiery art cars, electronic pulses of light racing for miles along fiber optic wires. This is not my planet, you think – and alternately you may finally think, well, why should this not be my planet? In fact, when you arrive, people hug you and say, welcome home.

Hundreds of classes and events are held – body painting, speed dating, tickle healing, twister, ray gun battles, bingo, bare-breasted bicycling, s'mores under the stars, pedicure party, costume help, virgin sacrifice (?) and of course, yoga. The yoga folk gather in Center Camp each morning, doing their stretching under the open dome while hun-

dreds scarf lattes and mochas and begin to wake up to the idea that they've survived another day at Burning Man.

During adjustment to the new reality, the ego may squirm and you want to pull out your credit card and purchase something, achieve something, return phone calls, do lunch – but there's just this vast cacophonous *now* to romp about in. I go up with naked skydiving ladies, leaping out of a KingAir, which they flew wildly toward the earth and pulled up into a parabolic arc, giving us half a minute of sheer weightlessness.

There are lots of sofa-lined "chill rooms" to escape it for a while. But Burning Man offers no escape from "reality," however you define it. It's a journey that takes you deeper into *your* reality. Who are you? What would you do if you could re-make the world? Or just your world? Like you see it remade around you. All the reference points are pulled out. As a sign by the road says: if you're not living near the edge,

CONTINUED ON PAGE 17

A Nature Notes SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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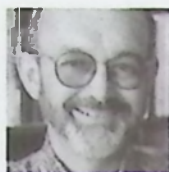
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NATURE NOTES

Frank Lang

Boojum Trees

Nature Notes once ventured out on the 4,000-mile drive from Ashland, Oregon to Cabo San Lucas at the tip of Baja California and back. We saw many exciting sights, biological and otherwise, and drove over miles of exciting highways and back roads, where a few kilometers translated into hours.

What an otherworldly landscape. Fields of boulders decorated with cardon, the largest of the cacti, elephant trees, and one of the planet's strangest looking plants, *Fouquieria columnaris*, know to native speakers, as Cirio, because of its resemblance to the slender, tapered wax candles used by the Padres in religious ceremonies. One web site thinks the plants resemble upside down turnips. Not me, they look like long slender upside down carrots from someone's unthinned carrot patch.

The species' tall, slender, succulent single stem can rise to over seventy feet where it often divides into flowering branches. Despite its height, it never seems to reach more than three feet in diameter at the base. Its short, spiny branches clothe the tapered trunk from stem to stern. Leafless for much of the year, after enough rain, the leafless branches burst forth with leaves. The trees were leafless on our way south, leafy on our return, which gives you some hint about our weather, relatively wet and cool for a Baja January.

Sometimes the slender stems or branches loop and swoop around making the weird, weirder. In 1922, Godfrey Sykes was with a group of scientists when he spied these unusual plants from a distance through his telescope. He apparently was familiar with Louis Carroll's poem *The Hunting of the Snark* for he proclaimed, "Ho, ho, a boojum, definitely a boojum." We Gringos have known *Fouquieria columnaris* as the boojum ever since.



There is an Oregon connection with the Boojum. The person who first brought what we now know as the boojum to the attention of science, was the Texas frontier doctor J. A. Veatch. Veatch was a Jasper County, Texas man, active in the Texas Revolution. Soon after, he went out west for the 1849 California Gold Rush. Veatch was a chemist, surveyor, botanist, plant collector, and teacher, who discovered borax deposits at Tuscan Spring near Redding, California. Veatch also collected the plant specimen that the California physician Albert Kellogg used to described *Idria columnaris*, our boojum tree. Later Kellogg shifted the species to the genus *Fouquieria*. Most of us botanical types recognize Kellogg's name as the specific epithet of California black oak *Quercus kelloggii*.

So, what is the Oregon connection? In 1868, Veatch was appointed professor of chemistry, toxicology, and materia medica at the Willamette University Medical School. He died two years later in Portland. His Oregon connection was brief. Makes you think of Louis Carroll's mythical Snark and Boojum, a very special, dreadful, kind of Snark.

In the midst of the word he was trying
to say,

In the midst of the laughter and glee,
He had softly and suddenly vanished
away—

For the Snark *was* a Boojum, you see.



Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Water Under the Bridge:

Calatrava's Sundial Soars Over the Sacramento River

By Jenne Abbe Moyer

Redding's summer will soon have a new measure of cool. The opening of a multi-million dollar footbridge at Turtle Bay Museum on Independence Day will mark a turning point for this northern California community.

The town's annual *Fourth of July Freedom Festival* will begin early Sunday with ceremonies officially opening the Sundial Bridge to the public. After more than five years in the making, and plenty of debate, locals will finally have a chance to experience the dramatic steel, glass, concrete and granite structure up close.

The Sundial Bridge, so named for the single leaning steel pylon which doubles as a sundial, was designed by Spanish architect Santiago Calatrava. The bridge marks a new entry point for the Sacramento River Trail, which now runs from Turtle Bay Museum, in the heart of Redding, to Keswick Dam, some five miles north. It connects the two halves of Turtle Bay Exploration Park, a 300-acre complex spanning both sides of the Sacramento River, including miles of open space trails and riparian woodland in the McConnell Arboretum. (The Arboretum and its botanical gardens are scheduled to open to the public in Spring 2005.)

Calatrava, 53, has emerged as one of the world's most influential contemporary designers, a reputation built on the creation of functional public structures in bold new forms. He was brought to Redding by the McConnell Foundation, which has

largely funded the public project.

Since then, he's been tapped to design the new transit hub at the World Trade Center site in New York, the Olympic stadium for the summer games in Athens, a dramatic new extension to the Milwaukee Art Museum, and a peace bridge in Tel Aviv, Israel, further securing his place in the pantheon of modern architects.

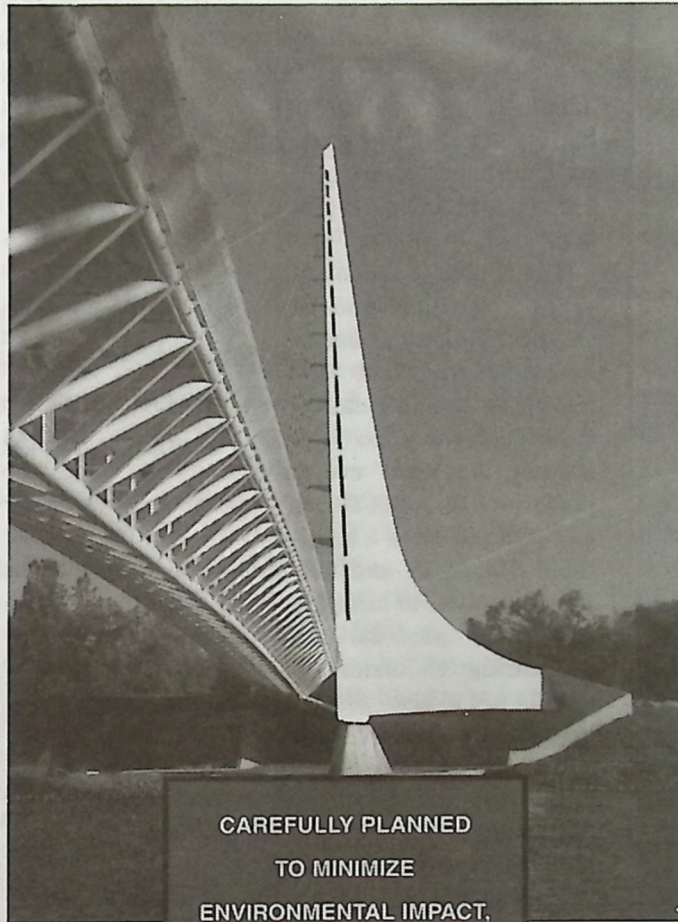
In an interview for the film, *Angle of Inspiration*, to be previewed at JPR's Cascade Theatre in Redding on Saturday, July 3, Calatrava, who was trained as a civil engineer, as well as an architect and artist, spoke of his vision for the bridge, and what it represents for Redding.

A bridge, he believes, can serve as a unique symbol of hope for a community. "Bridges have a very deep relation to ourselves," he said. They are a symbol of hope, he added, and people embrace them because they are a tool for "getting over obstacles," both physically and metaphorically.


Calatrava also sees architecture as the primary way "people of the next generation will read us." Building a structure, he said, is "a gesture of courage, and also of belief in the community. When you do something new that projects this community into the future, it's a matter of hope. It's also a testimony of the technology of the times."

The Sundial Bridge is Calatrava's first freestanding bridge in the U.S. *Angle of Inspiration*, which will be shown on public television at a later date, follows the

CONTINUED ON PAGE 15



CAREFULLY PLANNED
TO MINIMIZE
ENVIRONMENTAL IMPACT,
THE BRIDGE, ANCHORED
ON THE RIVER'S EDGE,
AVOIDS THE DISRUPTION
OF A NEARBY SALMON-
SPAWNING HABITAT.




American Rhythm

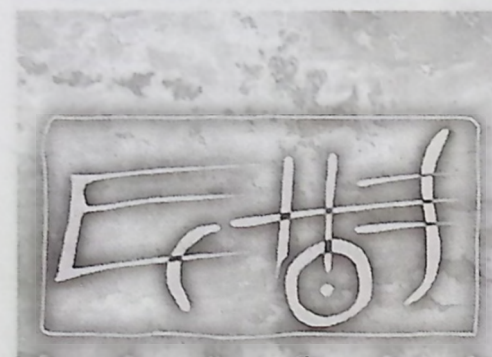
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INSIDE THE BOX

Scott Dewing

Inside E-voting's "Black Box"

Henry Kissinger once said that democracy is too important to be left up to the votes of the people. Kissinger was acerbic and clever like that when he was Secretary of State during the Nixon administration, characteristics that perhaps sustained him through one of the most turbulent and truthless times in American politics.

Of course, a democracy in which the votes of the people don't count is no democracy at all. Voting is the foundation of a democracy, so let's assume we want everyone's vote to count so we can claim to have a legitimate democracy and not feel hypocritical about wanting to bring the light of democracy to all those dark, despotic, terrorist-sponsoring countries out there in the world. Let's also assume then that it's important to have a method that assures votes are counted accurately too. While these assumptions may seem elementary and obvious, our current national election system accomplishes neither.

Electronic voting is the use of computers to gather and tally votes. While computers have been used in the voting process for many years now—from early punch card readers to more modern optical scanners—electronic voting, or "e-voting", is the exclusive use of computers for both the casting and counting of votes. In short, no paper.

This type of voting system has been referred to by some as "black box voting." According to *Black Box Voting: Ballot Tampering in the 21st Century*, the term *black box voting* refers to, "any voting system in which the mechanism for recording and/or tabulating the vote is hidden from the voter, and/or the mechanism lacks a

tangible record of the vote cast."

The majority of e-voting systems in use today are black box voting systems that cannot be audited if something goes wrong. And based on the past performance of e-voting machines, it is highly likely that something will go wrong. Here are just a few examples of e-voting fiascos:

“
WITH E-VOTING, THE
POSSIBILITY OF VOTE RIGGING
PROMISES TO BE MUCH LESS
VIOLENT BUT FAR MORE
INSIDIOUS AND EFFECTIVE.”

November 2000, North Carolina: a voting machine software error allowed 5,000 early and absentee ballots to be counted twice.

November 2000, New Mexico: election officials withheld 60,000 ballots

because of "a problem with the database" in the voting machine.

November 2002, Florida: in the gubernatorial race between Bill McBride and Jeb Bush, voters reported that "Jeb Bush" lit up as the selected candidate when they pressed McBride on the touch-screen. Jeb Bush "won" the election, but because no paper trail was available for an audit, no one would ever know for certain if the reported error unfairly affected McBride.

There are hundreds of other documented incidents like these and we can expect to see many more. According to Election Data Services, 50 million voters will use e-voting systems in the upcoming November election. That's nearly one-third of registered voters.

Earlier computer-based voting systems have had their share of problems too. The tragic comedy-of-errors in Florida during the 2000 election involved optical scanners that incorrectly read those little ovals filled in on ballots. This resulted in 4,000 erroneous votes being given to George W. Bush

while Al Gore had 16,022 legitimate votes taken away. In that case there were paper records to fall back on for an arduous but clearly needed manual recount. With e-voting, that type of error would likely go undetected and if contested, there would be no way to audit the "official" results.

Following the Florida debacle, Congress enacted the Help America Vote Act (HAVA), a sweeping election reform bill that created "a gold rush to purchase new voting systems", according to *Black Box Voting*.

Who makes these "black boxes"? Only a half-dozen companies with the leaders being Diebold, Election Systems & Software (ES&S), and Sequoia Voting Systems. Diebold is also one of the leading manufacturers of ATM machines, which have the ability to provide paper receipts with each transaction. Their e-voting machines do not. Both Diebold and ES&S have documented, deep ties to the Republican Party as well as other conservative groups, which has raised the specter of conspiracies and vote rigging. The premise is that those who control the machines, can control the outcome.

Vote rigging is nothing new to our political landscape. The history of voting in America is rife with incidents of voters being intimidated, arrested, beaten and prevented from getting to the ballot box. Votes have been bought and elections stolen. With e-voting, the possibility of vote rigging promises to be much less violent but far more insidious and effective. Without the ability to audit our treasured elections, they become tarnished and unreliable, thus undermining the very foundation of our democracy.


Vote rigging conspiracies aside, there is, at a minimum, a serious conflict of interest here. These companies are the ones who not only make the voting machines but write the software programs that tally the votes. Because they are private companies, this software is not open to public scrutiny. In fact, the government itself does not have the right to look at the code.

Our right to vote is guaranteed by the Constitution. This right was paid for with the blood of those who fought to make voting the Constitutional right of all Americans. When the rights of The People are left in the hands of the few, those rights will be lost. That's why those whom we've entrusted with the day-to-day running of our democracy must remain fully account-

able to The People. Any exceptions are a cancer that will destroy even the healthiest democratic system.

In its current form, e-voting threatens to jeopardize our Constitutional rights by placing control of the voting system in the hands of the few. In its current form, e-voting is a flawed system ripe with opportunity for inaccurate vote tallying that would be unauditible and therefore unchallengeable.

Or worse: vote rigging carried out by those in control of the e-voting machines who place their personal agenda above the will of The People, which brings me back to

something else Henry Kissinger once said: "The illegal we do immediately. The unconstitutional takes a bit longer." 

Scott Dewing is a technology consultant, business owner, educator and writer with a B.A. in Journalism and Communication from the University of Oregon. Archives of his columns are available at his website, www.insidethebox.org. More information about black box voting can be found at www.blackboxvoting.com.

SPOTLIGHT *From p. 13*

extraordinary construction of the asymmetrical bridge, and the passionate controversy in the Redding community over the design and \$23.5 million cost. Carefully planned to minimize environmental impact, the bridge, anchored on the river's edge, avoids the disruption of a nearby salmon-spawning habitat.


Calatrava was intrigued by the project, in part because the location, he noted, "is very beautiful," and reminded him of his native Valencia, Spain. "We have a similar climate and similar light, and also those blue mountains in the horizon. Not as big and heroic as your Mt. Shasta," he added.

For some critics in the community, the seemingly extravagant cost of the bridge has been difficult to get past. But Calatrava's persuasive vision of river life, and the heady experience of actually crossing the bridge, may ultimately win over even the critics.

His dramatic waterfront addition to the Milwaukee Art Museum, a birdlike structure with moving "wings," was plagued by technical glitches and cost overruns. But a February 2004 profile on Calatrava in *Newsweek* noted that on its completion, the building "became an instant icon and a huge source of civic pride."

As one woman in a group of evening Sacramento River strollers recently offered, "I don't buy the propaganda that it's not good for the city. I can't wait to walk across it!" The first full day of foot traffic across the translucent bridge deck on July 4th, will end with a rousing band concert and

spectacular fireworks display.

On July 3 there will be a family-oriented 2 p.m. showing of *Angle of Inspiration* at the Cascade Theatre, 1721 Market St. in Redding, followed by a gala sneak preview at 7 p.m. with screening of the documentary, special guests, and a post-film party. Tickets for the afternoon event are \$5 for children under 18 and \$10 for adults. Evening tickets are \$50. Both screenings benefit the ongoing restoration of the Cascade Theatre. Tickets can be purchased at the Redding Convention Center box office. For ticket information, call (530) 225-4130 or visit www.reddingconvention-center.com. Additionally, there are two concurrent exhibits at Turtle Bay Exploration Park honoring the achievements of engineers, architects, designers, builders and planners: "The Sundial Bridge Project," and "Me, Myself and Infrastructure," through January 16, 2005, 840 Auditorium Dr., Redding. For more information call (530) 243-8850. 

Writer, editor and producer, Jenny Abbe Moyer is a former San Francisco Bay Area speechwriter and newspaper reporter, and a recipient of the John Swett Merit Award for excellence in education reporting.

Michael Feldman's

Whad'Ya Know

All the News that Isn't

Mrs. Bush and Cheney meet the 9/11 Commission for 3 hours of Canasta in the Oval Office. Mr. Bush claimed he had a valid meld, denied using improper wild cards, and reasserted he was playing American Canasta and not "the French kind." Mr. Cheney kept his cards in an undisclosed location, playing several dirty hands before taking a tax deduction. Afterwards, some critics suggested Mr. Bush was playing with a single deck.

In Iraq, comparisons to Vietnam inevitable as South Vietnamese regulars sent in to pacify Fallujah. The Pentagon says to win the hearts and minds, it may be necessary to separate them from the bodies and souls.

The newly introduced Iraqi flag widely rejected for looking too much like the Israeli flag—that's what you get for letting Bessy Rosstein sew it.

The administration argues before the Supreme Court that it can detain individuals without charges for looking cross-eyed at them. It's in the Bill of Extreme Rights.

Al Gore gives six million dollars left over from his campaign to the Democrats. 6 million would have bought a lot of early bird specials in Florida. But you know Al likes to keep his money in a lockbox.

The new Medicare drug discount card and \$37.50 get you a Greyhound to Windsor, Ontario.

One year after the flight deck Mission Accomplished landing on the aircraft carrier *Abraham Lincoln*, Mr. Bush still fits into the outfit.

And the Google guys go public, become Googolaires: that's 2 times 10 to the 100th power—Google it!

That's all the news that isn't.

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ON THE SCENE

Franc Contreras

An American Father's Gift to His Mexican Daughter

My two-year-old daughter Aura was born January 2, 2001, in a small two-bed clinic in Santa Maria Ixcotel, in the southern state of Oaxaca. She is a Mexican by birth, but because I'm an American, Aura has the right to U.S. citizenship. So for Aura's birthday this year, I got her a Disney DVD and a U.S. passport.

To obtain that document, I first had to prove that Aura Contreras Gonzales (her mother's maiden name) was my daughter. Her Mexican birth certificate, which contains my signature, was not sufficient proof for U.S. embassy officials.

What about genetics, I wanted to ask. If we could just stand together, they would clearly see that Aura has my nose. Instead, I just listened as an official reeled off a list of documents that could prove I'd lived inside the U.S. for at least five years. My high school and college transcripts would do the job, so I began the process of ordering those papers.

Things became more complicated when the embassy asked for proof that Aura was born in a Mexican hospital. The tiny clinic where she drew her first breaths is anything but an officially recognized hospital. For starters, it's located behind a PEMEX gas station on a narrow street — more like an alley — called Niño Perdido or Lost Child. What's more, the documents signed there by the Zapotec Indian doctor who attended Aura's birth were actually photo copies of originals.

The embassy officials were skeptical, but they cleared all the paper work, and just days before Aura's birthday, I picked up her U.S. passport and a Counselor Report of Birth Abroad, the document that makes Aura a U.S. citizen.

As I left the embassy compound, I began to realize just how big a thing that was, and memories from my own Mexican past filled my mind.

First, I thought of my Mexican grand-

parents on both my mother's and father's side of the family. They fled the northern border state of Sonora more than 90 years ago with no documents at all. In fact, they barely had time to pack a few clothes and some food.

It was the time of the Mexican revolution and bloody gun battles were common in the streets of northern Mexico. Family members in Arizona tell how my great-grandfather saw the streets of Magdalena de Kino, Sonora, filled with corpses. That's what convinced his family that it was time to head north. Unlike the vast majority of Mexican migrants today, my ancestors left Mexico for security reasons, not economic ones. They got into the U.S. easily compared to undocumented migrants who try to cross now. That's because 90 years ago, the border between the United States and Mexico was nowhere near as heavily guarded as it is today.

Holding Aura's official U.S. documents, I also began to think about the hundreds of white wooden crosses that line the border fence at Tijuana. They represent hundreds of Mexicans who die each year, trying to enter the U.S. illegally. None of them would have to perish in the hot deserts along the border if they only had the document I was able to give my little girl.

Aura is now three, and it will probably be many years until she understands all of the rights that U.S. citizenship grants her. She does know that now she can visit her American grandparents, aunts, uncle, and cousins. So we will make that trip this year. Farther into the future, she'll be able to vote in the 2020 U.S. presidential election.

Perhaps the biggest thing for me is that from now on, the border between her two countries is no longer a barrier. For the rest of her life, Aura will be able to cross the border freely — whenever she wants. ■

BURNING MAN

From p. 11

you're taking up too much space.

Miller says, "It challenged me on a whole bunch of levels to engage my deep-seated fears and open myself to a real sense of freedom and love – to open to exactly what I am and to love openly instead of living behind this citizen mask."

If you stay with it, you start to surrender, not just to Burning Man, but to the fact that existence is huge – and we've chosen to live only in a comfy sliver of it, even the most liberal of us. This means I'm as free in the default society as I am here to imagine the world that wants to come.

When you've finally got it (sort of) handled, on the last night (for the 18th year in a row), they burn the Man. I just wasn't prepared for the impact. There's something in the collective unconscious that responds to the intentional, ritual burning of a human shape. He'd just been built earlier in the week. We'd grown an affection for him. Now he stood in flames, then toppled over backwards as screams swept the playa and tornados of fire pirouetted about the pyramid.

The thousands cry out. Many weep. Ok, I get it. Life flies. Give it your heart. I spoke: here, take this and burn it, too – my fear, conformity, judgments, self-importance, my drudgery-for-money, my passing by a stranger without smiling, my wanting to be safe and not dream a newer world, my indulging in having a bad day when surrounded by such wonder and possibility. This Burning Man is a puzzle, a rubix cube, a mirror of the human heart. Burning Man is you, me.

Now they go home. If you thought Burning Man was challenging, try re-entry back to the "normal" world. The burning-man.com glossary defines it: "Reality Bends: Cramps felt in the mind and spirit

after returning to the "real" world." Also, "Culture Shock: A state of melancholy, anger or frustration which sets in trying to readjust to "normal" life." The remedy is Decompression, a party held in your home town a month after the festival.

"Coming back is disorienting," says Wilson. "Just like going in is disorienting." Horton observes, "On return, my consciousness is altered, because I used the time to reevaluate my life – where I've been the past year and where I'm going this year. I find, on return, that instead of communicating with my head, I'm doing it with my heart."

It's all things to all beings – except it's not normal. Back home, Lindsay is pretty normal – a straight, responsible homebuilding contractor. At Burning Man, "I'm still fairly responsible but it's very different. You talk a lot more openly with the people you're around. You feel a lot closer to people. You can tell them anything. It would be nice if the real world were more

like Burning Man, but it would burn too hot and would fall apart in a few weeks if it operated with that controlled chaos and at that speed. It's a magical thing. I've watched it change people's lives, including mine."

John Darling, M.S. is an Ashland writer and counselor, reachable at jdarling@jeffnet.org

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THE FOLK SHOW

Hosts Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

Sundays at 6:00pm
Rhythm & News

Bach to Basics

If you're tired of soul and rock and roll, come back to the basics, the timeless masterpieces by the world's greatest composers. Come back to Bach and Beethoven, Strauss and Stravinsky.

Weekday mornings 7am to Noon
Weekday afternoons noon to 4pm

CLASSICS & NEWS

KSOR • KSRS • KNYR • KSRG
KOOZ • KNHT • KLMF



PROGRAM GUIDE

At a Glance

Specials this month

Rhythm & News Service

KSMF / KSBA / KSKF / KNCA / KNSQ

Tune in Saturdays at 4:00 PM for *The World Beat Show* with host Jeannine Rossa. This month Jeannine has special shows planned for most of July. One will focus on Independence around the world, another program will explore the music of Mali and on the 17th she'll take an hour to celebrate Nelson Mandela's 86th birthday. *The World Beat Show* brings music from the globe to the State of Jefferson. The show focuses on modern music other than those sounds that dominate American culture, while recognizing that the US is part of that culture and thus not excluded. Jeannine plays music which is true to its cultural roots, but which is still accessible to the western ear. JPR's *World Beat Show* follows *Afropop Worldwide* each Saturday at 4:00 PM on the Rhythm & News Service.

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KOOZ / KNHT / KLMF

JPR's *Saturday Morning Opera* returns on July 10th for another season of recordings presented by host, Don Matthews. Join us each week through the end of November for great performances ranging from Luigi Cherubini's little-known opera *Lodoiska* to the classic recording of Richard Strauss' *Der Rosenkavalier* with Elisabeth Schwarzkopf, Christa Ludwig and Nicolai Gedda. Other highlights include a new recording of *Fidelio* with Thomas Quastoff, conducted by Simon Rattle and a recording of *Dialogues of the Carmélites* supervised by the composer himself, Francis Poulenc. The season will be book-ended by the two great final operas of Verdi: *The 1960 recording of Otello* with Jon Vickers as the tragic Moor and the 2001 release of *Falstaff* with Bryn Terfel as the portly knight. Tune in Saturdays at 10:30 AM for great opera on the Classics and News Service of JPR.

Volunteer Profile: Linda Sawyer

Linda Sawyer's worst fears are pushing the wrong buttons at the wrong time while volunteering evenings for the World Café at JPR. She's a communications major from Cal Poly, San Luis Obispo, Ca. but that was in 1977 and it's a different world now.



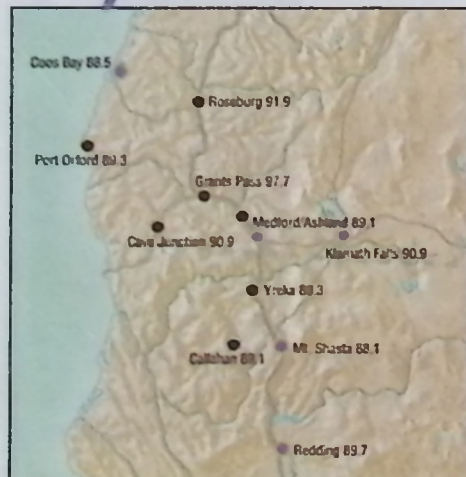
Last fall, Linda and her husband Rick found themselves with a son at Cal Poly and a daughter starting Stanford. Linda decided that despite the fact that she's a fitness

instructor and *has* been one for 25 years, she had too much time on her hands. "I responded to Bryon Lambert's ad, but didn't hear for a long time. Then Bryon returned my call and I started a barrista job at Mellelo's and volunteering at JPR on the same day. It really shook my confidence. However, everyone was kind, patient and I love both jobs. I still smile when Liam Moriarty announces me as the re-broadcasting engineer since I'm married to a real electrical engineer.

Linda chose JPR as the place to donate her time, in large part as a way to get back to her jour-

CONTINUED ON PAGE 21

Rhythm & News



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- FM Translators provide low-powered local service.

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BURNEY/REDDING

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MT. SHASTA

Translators

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CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition
9:00am Open Air
3:00pm All Things Considered
5:30pm Jefferson Daily
6:00pm World Café
8:00pm Echoes
10:00pm Late Night Jazz with Bob Parlocha

Saturday

6:00am Weekend Edition
10:00am Living on Earth

N. CALIFORNIA STATIONS ONLY

10:30am California Report

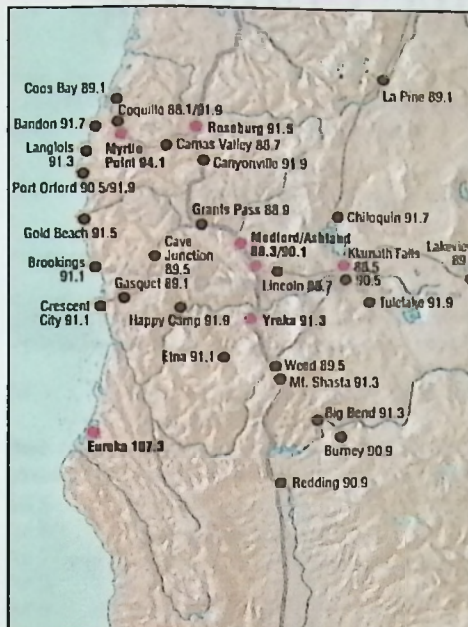
11:00am Car Talk
12:00pm E-Town
1:00pm West Coast Live

3:00pm *Afropop Worldwide*
4:00pm *World Beat Show*
5:00pm *All Things Considered*
6:00pm *American Rhythm*
8:00pm *Grateful Dead Hour*
9:00pm *The Retro Lounge*
10:00pm *The Blues Show*

Sunday

6:00am *Weekend Edition*
9:00am *Marian McPartland's Piano Jazz*
10:00am *Jazz Sunday*
2:00pm *Rollin' the Blues*
3:00pm *Le Show*
4:00pm *New Dimensions*
5:00pm *All Things Considered*
6:00pm *Folk Show*
9:00pm *Thistle & Shamrock*
10:00pm *Music from the Hearts of Space*
11:00pm *Late Night Jazz/Bob Parlocha*

CLASSICS & NEWS



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Translators

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm NPR News
12:06pm Siskiyou Music Hall
4:00pm All Things Considered
4:30pm Jefferson Daily
5:00pm All Things Considered
7:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:30am WFMT's European Opera Series
2:00pm From the Top

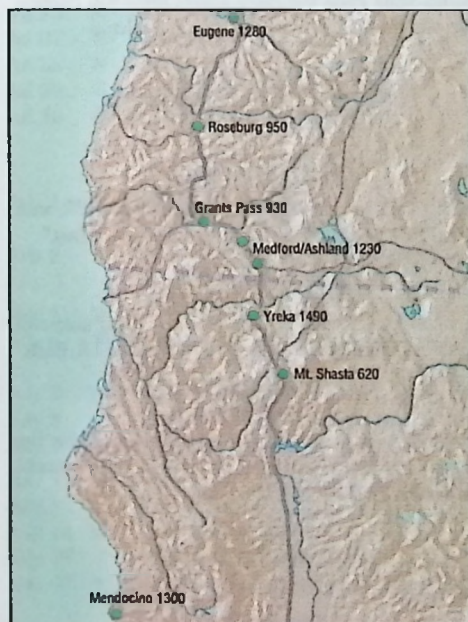
3:00pm Played in Oregon
4:00pm All Things Considered
5:00pm EuroQuest
5:30pm On With the Show
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am St. Paul Sunday
11:00am Siskiyou Music Hall
2:00pm Center Stage from Wolf Trap
3:00pm Car Talk
4:00pm All Things Considered
5:00pm To the Best of Our Knowledge
7:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin, Tulelake 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Port Orford 90.5
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Parts of Port Orford, Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Sutherlin, Glide TBA
Canyonville 91.9	Gold Beach 91.5	Mt. Shasta, McCloud, Dunsmuir 91.3	Weed 89.5
Cave Junction 89.5	Grants Pass 88.9		
Chiloquin 91.7	Happy Camp 91.9		

News & Information



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KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYS AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here and Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm The World
3:00pm Fresh Air with Terry Gross

KRVM EUGENE ONLY:

3:00pm The Tavis Smiley Show

4:00pm The Connection
6:00pm Fresh Air (repeat of 3pm broadcast)

KRVM EUGENE ONLY:

6:00pm The Tavis Smiley Show (repeat of 3pm broadcast)

7:00pm As It Happens
8:00pm The Jefferson Exchange (repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
8:00am Sound Money

9:00am Studio 360
10:00am West Coast Live
12:00pm Whad'Ya Know
2:00pm This American Life
3:00pm A Prairie Home Companion
5:00pm Comedy College
5:30pm Outlook from the BBC
6:00pm Fresh Air Weekend
7:00pm Tech Nation
8:00pm New Dimensions
9:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am On The Media
11:00am Sound Money
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm Studio 360

KRVM EUGENE ONLY:

3:00pm Le Show

4:00pm Zorba Paster on Your Health
5:00pm Healing Arts
6:00pm What's on Your Mind?
7:00pm The Parent's Journal
8:00pm People's Pharmacy
9:00pm BBC World Service

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are linked on our website (<http://www.jeffnet.org>) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffprad@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: hepburna@sou.edu

CLASSICS & NEWS SERVICE

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YREKA

KSRG 88.3 FM
ASHLAND

KLMF 88.5 FM
KLAMATH FALLS

KOOZ 94.1 FM
MYRTLE POINT/COOS BAY

KNHT 107.3 FM
RIO DELI/EUREKA

MONDAY-FRIDAY

5:00am-6:50am
Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep.

6:50-7:00am
JPR Morning News

Includes weather for the region. Hosted by Kurt Katzmar.

7:00am-Noon
First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, the *Calendar of the Arts* at 9:00 am, and *Composer's Datebook* at 10:00 am.

Noon-12:06pm
NPR News

12:06pm-4:00pm
Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes *As It Was* at 1:00pm and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm
All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

5:00pm-7:00pm
All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christensen, Jeff Esworthy and Steve Seel.

SATURDAYS

6:00am-8:00am
Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am
First Concert

Classical music to start your weekend, hosted by Michael Sanford. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm
WFMT's European Opera Series

Nine weeks of operas from over-seas hosted by Peter Van De Graaff.

2:00pm-3:00pm
From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm
Played In Oregon

Host Robert McBride will showcase some of Oregon's best chamber groups, soloists, and full orchestras in performance.

4:00pm-5:00pm
All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm
EuroQuest

Host Jonathan Groubert brings public radio listeners a wide-ranging view of topics each week spanning Europe and crossing the boundaries of government, art, environment, science and more.

5:30pm-7:00pm
On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

SUNDAYS

6:00am-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am
Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am
St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm
Siskiyou Music Hall

Classical music hosted by Lynne Warfel-Holt.

2:00pm-3:00pm
Center Stage from Wolf Trap

3:00pm-4:00pm
CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm
All Things Considered

The latest news from NPR.

5:00pm–7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm–2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Steve Seel and Valerie Kahler.

FEATURED WORKS

* indicates July birthday

(OCMF) 2003 Oregon Coast Music Festival recordings

First Concert

- Jul 1 T Ginastera: *Variaciones concertantes*, op. 23 (OCMF)
- Jul 2 F Herbert, et al.: *Festive Overtures and Marches* (OCMF)
- Jul 5 M Stulick: *Concerto for oboe in C minor*
- Jul 6 T Ravel: *Tzigane*
- Jul 7 W Mahler*: *Nachmusik I*
- Jul 8 T Grainger*: *In a Nutshell*
- Jul 9 F Diamond*: *String Quartet No. 1*
- Jul 12 M Mozart: *Salzburg Symphony*
- Jul 13 T Bizet: *L'Arlésienne* Suite No. 1
- Jul 14 W Finzi*: *Five Bagatelles*
- Jul 15 T von Lichnowsky: *Seven Variations for Piano*
- Jul 16 F C.P.E. Bach: *Symphony in C major*
- Jul 19 M Berlioz: *Waverley*, op. 1
- Jul 20 T Wagenaar: *Concert piece for orchestra*, op. 5
- Jul 21 W Vivaldi: *Bassoon Concerto in F*
- Jul 22 T Beethoven: *Sextet*, op. 71
- Jul 23 F Berwald*: *Piano Trio in C*
- Jul 26 M Field*: *Piano Sonata No. 2*
- Jul 27 T Dohnányi: *Serenade*, op. 10
- Jul 28 W Chopin: *Piano Trio*, op. 8
- Jul 29 T Moeran: *Rhapsody in F sharp*
- Jul 30 F Osborne: *Duo brilliant*, op. 69

Siskiyou Music Hall

- July 1 T Schubert: *Symphony No. 8 in B minor*, "Unfinished" (OCMF)
- July 2 F Tchaikovsky: *Symphony No. 6 in B minor*, "Pathétique" (OCMF)
- July 5 M Sibelius: *Violin Concerto*
- July 6 T Gretchaninov: *Piano Trio No. 1 in C minor*
- July 7 W Mahler*: *Symphony No. 5*
- July 8 T Graupner: *Overture in D minor*
- July 9 F Diamond*: *Symphony No. 3*
- July 12 M Butterworth: *3 English Idylls*
- July 13 T Haydn: *Miracle Symphony No. 96*
- July 14 W Finzi*: *Clarinet Concerto*, Op. 31
- July 15 T Shostakovich: *Viola Sonata*, Op. 147
- July 16 F Dvorak: "American Quintet" in E, Op. 97
- July 19 M Brahms: *Symphony No. 4*, Op. 98
- July 20 T Isaac Albeniz: *Sonata No. 5*
- July 21 W Ries: *Symphony No. 4*
- July 22 T Schubert: *Symphony No. 6 in C*
- July 23 F Berwald*: *Piano Quintet No. 1 in C*
- July 26 M Field: *Piano Concerto No. 3*
- July 27 T Giuliani*: *Guitar Concerto No. 1 in A*
- July 28 W Mozart: *String Quartet in G, KV 387*

- July 29 T Alfvén: *Symphony No. 1 in F minor*
- July 30 F Brahms: *Piano Concerto No. 2 in F*

HIGHLIGHTS

WFMT's European Opera series

July 3 • La Donna Del Lago

Conductor: Alberto Zedda

Orchestra: Opera Royal de Wallonie Orchestra

Saint Paul Sunday

July 4 • REBEL

Antonio Vivaldi: *Concerto in a minor, R 108*

Georg Philipp Telemann: *Sonata Discordato in A*

Henry Purcell: *Sonata Sesta 'Chacony' in g, Z 807*

Alessandro Scarlatti: *Sonata Settima in D*

Francesco Mancini: *Sonata Sesta in d*

July 11 • Pieter Wispelwey, cello;

Dejan Lazic, piano

Zoltán Kodály: *Sonata for Cello, Op. 8 (1915) –I.*

Allegro maestoso ma appassionata

Frédéric Chopin: *Introduction and Grande Polonaise*

Brilliante for Cello and Piano in C Major, Op. 3

Ludwig van Beethoven: *Sonata for Cello and Piano*

in g minor, Op. 5, No. 2 –I. *Adagio sostenuto e*

espressivo –II. *Allegro molto piu tosto presto* –III.

Rondo (Allegro)

July 18 • Jon Kimura Parker

Ludwig van Beethoven: *Sonata in C major, Op. 2,*

No. 3

Maurice Ravel: *Jeux d'Eau*

Harold Arlen (arr. William Hirtz): *Fantasy on*

"Wizard of Oz"

July 25 • Miami String Quartet and Nokuthula

Ngwenyama, viola

Alberto Ginastera: *Quartet No. 1, Op. 20 –IV.*

Allegro moderato

Wolfgang Amadeus Mozart: *String Quintet in B-flat*

major, KV 174 –I. *Allegro moderato*

–II. *Adagio*

Antonín Dvořák: *Quintet in E flat major, Op. 97 –*

III. *Larghetto* –IV. *Finale; Allegro giusto*

IPR's Saturday Morning Opera with Don Matthews

Jul 10 • Lodoiska by Luigi Cherubini

Mariella Devia, Francesca Pedaci, Bernard Lombardo,

Thomas Moser, Alessandro Corbelli, William Shimell,

Mario Luperi, Orchestra and Chorus at La Scala,

Riccardo Muti, conductor.

Jul 17 • Dialogues des Carmélites by Francis Poulenc

Denise Duval, Régine Crespin, Denise Scharley,

Liliane Berton, Rita Gorr, Xavier Depraz, Paul Finel,

Orchestra and Chorus of the National Opera Theater

of Paris, Pierre Dervaux, conductor.

Jul 24 • Otello by Verdi

Jon Vickers, Leonie Rysanek, Tito Gobbi, Florindo

Andreoli, Mario Carlin, Ferruccio Mazzoli, Franco

Calabrese, Robert Kerns, Myriam Pirazzini, Rome

Opera Orchestra and Chorus, Tullio Serafin, conductor.

Jul 31 • Der Rosenkavalier by Richard Strauss

Elisabeth Schwarzkopf, Otto Edelmann, Christa

Ludwig, Eberhard Wächter, Teresa Stich-Randall,

Ljuba Welitsch, Paul Kuen, Kerstin Meyer, Nicolai

Gedda, Philharmonia Orchestra & Chorus, Loughton

High School for Girls & Bancroft's School, Herbert

von Karajan, conductor.

From The Top

July 3 • Cincinnati's famed Music Hall is the setting for this celebration of the lively music scene on the banks of the Ohio River. Performers aged 11-18 are featured, including a 15 year old violinist playing Gershwin and a 17-year-old guitarist playing Bach. Cincinnati's own Starling Chamber Orchestra performs Ludwig Maurer's *Symphonia Concertante* with four young soloists, and Roving Reporter Hayley Goldbach invents a new and highly questionable game.

July 10 • *From the Top* comes to you this week from Wheaton College's Weber Theatre in Norton, MA. You'll hear an outstanding 11 year old pianist play Copland's playful *The Cat and the Mouse*, and you'll meet a saxophone-playing teen who found a way to turn a tragedy into a triumph. A trio member will test his wits in a music memorization challenge, and you'll learn what it's like to attend a "reed hoe-down"!

July 17 • This week's *From the Top* was recorded at Strom Auditorium in Rockport, Maine. You'll hear outstanding musicians from 13 to 18 years old, including a young bassoonist "from just down the road a piece" in Kennebunk playing a movement from the *Saint-Saens Sonata*, and a violist from that other Portland (the one in Oregon) playing from the *Suite for Viola and Piano* by Ernest Bloch. Also, you'll get a lesson from Roving Reporter Hayley Goldbach on how to most effectively bribe your teenager!

July 24 • This week's *From the Top* was recorded in Davis Theatre for the Performing Arts at Troy State University in Montgomery, Alabama. You'll hear a pianist from Montgomery playing the spectacular *Passacaglia* by Aaron Copland and an ensemble of young mandolin players and guitarists who make up the unique ensemble "Fretworks" playing movements from Goodin's *Louisville Suite*. Also, you'll hear a recreation of a young harpist's wedding nightmare and learn the story of one very special teenage romance.

July 31 • In this special edition of *From the Top*, host Christopher O'Riley catches up with some of the show's favorite musicians to see what they're doing these days. Audiences will also get to experience again some wonderful musical performances including those by a teenage tenor who learned to "talk football" when he was on *From the Top*; an extraordinary quartet whose cellist is now a world traveler and a violinist who is a Sphinx Competition laureate.

PROFILE

From p. 18

nalism roots. She worked in San Francisco in the advertising field in the 80's and believes the times we live in require honest local and world news. The Sawyers say they have become more politically active since empty-nesting. However, they still keep horses, team rope competitively, work on their 6 acres and hope to surf in Costa Rica again soon.





Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit www.jeffnet.org and click on the iJPR icon.

iJPR Program Schedule

All Times Pacific

Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-4:00pm	AfroPop Worldwide
4:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-6:00am	Jazz with Bob Parlocha

PROGRAM GUIDE

Rhythm & News Service

KSMF 89.1 FM ASHLAND CAVE JCT. 90.9 FM GRANTS PASS 97.7 FM	KSBA 88.5 FM COOS BAY PORT ORFORD 89.3 FM ROSEBURG 91.9 FM	KSKF 90.9 FM KLAMATH FALLS CALLAHAN/ FORT JONES 89.1 FM	KNCA 89.7 FM BURNLEY/REDDING	KNSQ 88.1 FM MT. SHASTA YREKA 89.3 FM
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MONDAY-FRIDAY

5:00am-9:00am Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50, hosted by Kurt Katzmar.

9:00am-3:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

6:00pm-8:00pm The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

SATURDAYS

6:00am-10:00am Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

NORTHERN CALIFORNIA ONLY:

10:30am California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm The World Beat Show

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00pm-11:00pm The Blues Show

SUNDAYS

6:00am-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

The Folk Show

Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

9:00pm-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Late Night Jazz with Bob Parlocha

HIGHLIGHTS

Marian McPartland's Piano Jazz

July 4 • Richard Wyands

Pianist, composer, and arranger Richard Wyands is a versatile and highly respected musician. In his long and active career, Wyands has accompanied Ella Fitzgerald and Carmen McRaem, and he has traveled Europe with the Zoot Sims Quartet and the Harlem Blues and Jazz Band. His recording credits include playing with Freddie Hubbard, Charles Mingus, and Phil Woods. Wyands shows his excellent taste on a beautiful version of "Warm Valley." Then he and McPartland duet on "Cottontail."

July 11 • Diana Krall

Piano Jazz kicks off its summer season of Grammy-winning guests with one of the superstars of the jazz world, singer/pianist Diana Krall. This amazing performer has brought new energy to the jazz scene and new fans to the music. She's been honored with several Grammys, including an award for Best Jazz Vocal Album in 2002. On this edition of *Piano Jazz*, she performs "I've Got The World on a String," and "I'm A Lucky So and So."

July 18 • Herbie Hancock

Herbie Hancock is a master player as well as an inventive composer. At heart, Hancock is an innovator and an explorer whose musical ideas have pushed boundaries and transcended musical genres. His work has earned him eight Grammys, as well as numerous other awards and accolades. On this *Piano Jazz*, Hancock solos on his own tune, "Dolphin

Dance," then joins McPartland for "That Old Black Magic."

July 25 • Mel Torme

Piano Jazz continues its summer season of Grammy-winning guests with "The Velvet Fog," Mel Torme. Torme reminisces with Marian about his hit songs, his distinctive style, and his early days in Vaudeville. McPartland solos on two Torme original compositions, "Born to Be Blue" and "Stranger in Town," and Torme joins in for "Too Late Now" and "Walking My Baby Back Home."

New Dimensions

July 4 • *Bede Griffiths: Interspirituality for the Twenty-first Century* with Wayne Teasdale, Asha & Russill Paul

July 11 • *A Time for Choices: Doing Democracy Part 10* with George Monbiot, Vicki Robin, Juanita Brown, Leif Utne and Paul Loeb

July 18 • *Cultural Nonviolence* with Satish Kumar

July 25 • *Surrendering To Wholeness* with Jerry Wennstrom and Marilyn Strong

The Thistle & Shamrock

July 4 • Rock Solid

Music and conversation this week from artists who take us from Celtic foundations to rock and pop music. Duncan Chisholm is a highly respected fiddler with the Celtic folk rock band Wolfstone, Paul Mounsey works with a fusion of Gaelic song and Brazilian studio riffs, Carol Laula is a Scots singer songwriter, and Paul Brady began singing traditional Irish ballads and now writes material covered by Bonnie Raitt and Tina Turner. Meet the four this week and hear their music.

July 11 • Irresistible Irish Voices

Join Fiona Ritchie for a celebration of traditional Irish singing from artists of today and yesterday, including Karan Casey, Liam Clancy, Seamus Ennis, and the Ní Dhomhnaill sisters (pron: Nee Gonnell).

July 18 • Old Hands

Jock Tamson's Bairns emerged from the '70s folk scene and recorded two albums in 1980 and 1982 that are considered classics today. They took a break in the mid 80s, and began gigging again a decade later. A new album was released in 2001. We listen to recordings, past and present, of the Bairns and several other classic Celtic bands such as Boys of the Lough, Tannahill Weavers, and the Battlefield Band, who have been delighting their fans for decades.

July 25 • New Releases

With favorite artists partnering debutants, this hour of new releases sources music from both sides of the Atlantic.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

CHOCOLATE SORBET WITH STRABERRY COMPOTE

(Makes 6 servings)

Sorbet:

5.5 Oz Bittersweet dark chocolate, finely chopped

1 Cup Water

$\frac{2}{3}$ Cup Sugar

1 tsp Pure vanilla yogurt

Compote:

$\frac{1}{3}$ Cup Water

$\frac{3}{4}$ Cup Sugar

1½ tsp Fresh lemon juice

2 Cups Strawberries, diced

Sorbet:

Place chopped chocolate in a heat-proof bowl. In heavy saucepan, combine sugar, water, and vanilla extract. Gently heat until sugar is completely melted. Bring to boil. Continue to boil for 2 minutes, until slightly syrupy. Remove from heat, and strain syrup onto chocolate. Gently stir until mixture is smooth. Let mixture cool, then pour into ice cream maker. Churn until frozen.

Compote:

In saucepan over low heat, stir water, sugar and lemon juice until sugar dissolves. Add strawberries; bring to boil. Reduce heat, and simmer about 2 minutes or until mixture thickens slightly. Allow to cool.

Separate sorbet into individual servings, and serve drizzled with compote.

Nutritional Analysis:

Calories 13% (269 cal)

Protein 3% (1.74 g)

Carbohydrate 14% (48 g)

Total Fat 11% (8.6 g)

Saturated Fat 1% (.33 g)

Calories from Protein: 3% Carbohydrate: 69% Fat: 28%

News & Information Service

KSKJ AM 1230
TALENT

KACI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

MONDAY-FRIDAY

5:00am-7:00am
BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am
The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am
The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.
Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm
Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm
To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm
The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm
Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KRVM EUGENE ONLY:

3:00pm-4:00pm
The Tavis Smiley Show

A daily, one-hour magazine hosted by accomplished author and broadcaster Tavis Smiley; a bold, new voice with a fresh perspective.

4:00pm-6:00pm
The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm
Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KRVM EUGENE ONLY:

6:00pm-7:00pm
The Tavis Smiley Show

Repeat of 3pm broadcast.

7:00pm-8:00pm
As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm
The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-1:00am
BBC World Service

SATURDAYS

5:00am-8:00am
BBC World Service

8:00am-9:00am
Sound Money

Kai Ryssdal hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am
Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm
Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm
This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm
A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York

and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm
Comedy College

A half hour of classic, un-edited, comedy routines given context and background by hosts Steve Martin, Rita Rudner, Bob Newhart, and Lily Tomlin.

5:30pm-6:00pm
Outlook from the BBC World Service

Hosts Fred Dove and Heather Payton offer listeners topical human interest stories from around the world.

6:00pm-7:00pm
Fresh Air Weekend

7:00pm-8:00pm
Tech Nation

8:00pm-9:00pm
New Dimensions

9:00pm-1:00am
BBC World Service

SUNDAYS

5:00am-8:00am
BBC World Service

8:00am-10:00am
To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm
On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm
Sound Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm
A Prairie Home Companion
Repeat of Saturday's broadcast.

2:00pm-3:00pm
This American Life
Repeat of Saturday's broadcast.

3:00pm-4:00pm
Studio 360
Repeat of Saturday's broadcast.

KRVM EUGENE ONLY:

3:00pm-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm
Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

7:00pm-8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-9:00pm

People's Pharmacy

9:00pm-1:00am

BBC World Service



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FRESH AIR

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MORNING EDITION

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<http://www.radio.cbc.ca/programs/asithappens/aih.html>

BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

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<http://www.newdimensions.org/>

THE PARENTS JOURNAL

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Artscene

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival presents an adaptation of Friedrich Durrenmatt's *The Visit* by OSF actor and director Kenneth Albers; *The Royal Family* by George S. Kaufman & Edna Ferber; *A Raisin in the Sun* by Lorraine Hansberry; the world premiere adaptation by Frank Galati *Oedipus Complex* from the works of Sophocles, Jean-Paul Sartre, Sigmund Freud; William Shakespeare's *Henry VI Part One* and *Henry VI, Parts Two and Three*; *The Comedy of Errors*; *King Lear* and *Much Ado About Nothing*; and *Humble Boy* by Charlotte Jones. Performances at 1:30 and 8pm, backstage tours at 10am. Tuesday-Sunday. The Bowmer and the New Theaters are located on Pioneer Street in Ashland. For tickets call (541) 482-4331 www.osfashland.org

◆ The Oregon Cabaret Theatre continues its presentation of *Four Guys Named Jose* through Sept 5th. Four guys named Jose find themselves in Nebraska and very homesick for their Latin heritage. They create a musical evening of Latin song and dance to celebrate their musical roots. Weds-Mon. 8pm \$18-24. Located at 1st & Hargadine, Ashland. (541) 488-2902

◆ The Camelot Theater continues its presentation of *Wait Until Dark* by Frederick Knott through July 3rd. A con-man and two ex-convicts have traced the location of a mysterious doll filled with heroin to the Greenwich Village apartment of a blind woman. As darkness falls, the blind woman begins a battle for her life. Tickets \$17/\$15 at Talent & Main St., Talent. (541) 535-5250

◆ The Hamazons present *Summer in the City* an evening of comedy and improvisation on Sat. July 10 at 8pm in The DanceSpace, 280 E. Hersey St. #10, Ashland. General Admission tickets are \$13 and available at Heart & Hands, 255 E. Main St., Ashland; AlleyCuts by Hilda, 24 Crater Lake Ave. #5, Medford; and The Book Stop, 212 SW Sixth St., Grants Pass. A portion of the proceeds will be donated to the Ashland Emergency Food Bank. www.hamazons.com

◆ Camelot Theatre Company presents *Zorba* July 21 (Preview) through Aug. 23. From the book by Joseph Stein this story of the carefree vagabond is one of love, passion, and murder. Tickets are \$15/\$13. Main St. & Talent Ave., Talent. (541) 535-5250

◆ ArtAttack Theater presents a celebration of

women in performance at the first annual *Solo Festival* July 23-26. Four original shows are created, performed, and produced by award winning women. Tickets are \$15 for individual shows or \$50 for all four. 310 Oak St., Ashland. (541) 482-6505 www.artattacktheater.com

Music

◆ Southern Oregon Repertory Singers presents *Songs of Shakespeare* on Monday, July 12 at 8:30pm at the Oregon Shakespeare Festival's Elizabethan Theatre. This is a second concert of musical settings of Shakespeare texts, and the singers will be joined by special guest artists OSF dramaturge, Barry Kraft, OSF leading lady, Linda Alper, and favorite jester, Jim Finnegan.



Acoustic Folk-Rock group *Gypsy Soul* will headline the festivities at The Ashland 4th of July at Lithia Park Band Shell on Sun. at 2:30pm.

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to hepburna@sou.edu

July 15 is the deadline for the September issue.

For more information about arts events, listen to JPR's Calendar of the Arts

OSF composer in residence, Todd Barton, will provide an original composition. A pre-concert lecture will be held one hour before the performance. Tickets \$15. (541) 552-0900

◆ Britt Festivals 42nd Season is underway in historic Jacksonville. Picnic with the stars June 11-Sept. 12. Performances this month include *Burt Bacharach/Beth Baker* Thurs. 7/1 @ 7:30pm; *Steve Earle & The Bluegrass Dukes* Fri. 7/2 @ 7:30pm; *Marc Cohn/Mindy Smith* Sat. 7/3 @ 7:30pm; *Jonny Lang* Tues. 7/6 @ 7:30pm; *Travis Tritt* Wed. 7/7 @ 8pm; *Bruce Hornsby* Thurs. 7/15 @ 8pm; *Eric Burdon & The Animals/It's a Beautiful Day* Fri. 7/16 @ 7pm; *Kenny Loggins* 7/17 @ 7:30pm; *Train* Sun. 7/18 @ 7:30pm; *Lucinda Williams* Mon. 7/19 @ 7:30pm; *LeAnn Rimes* Tues. 7/20 @ 7:30pm; *Indigo Girls* Thurs. 7/22 @ 7:30pm; *Heart* Fri. 7/23 @ 7:30pm; *Frederica von Stade/Britt Orchestra* Fri. 7/30 @ 8pm; *Family Concert/Magic Circle Mime Company/Britt Orchestra* Sat. 7/31 @ 7:30pm. Also, Britt presents *Siskiyoun Saxophone Faculty Recital* to be held at SOU Recital Hall on Mon. 7/26 @ 8pm. For ticket prices and information call. 1(800)882-7488 or www.brittfest.org

◆ International Recording Artists and award-winning Acoustic Folk-Rock group *Gypsy Soul* will headline the festivities at The Ashland 4th of July at Lithia Park Band Shell on Sun. at 2:30pm. The group combines original material and vocal melodies into a blend of folk, jazz, pop and world music. (541) 772-4940 or www.GypsySoul.com

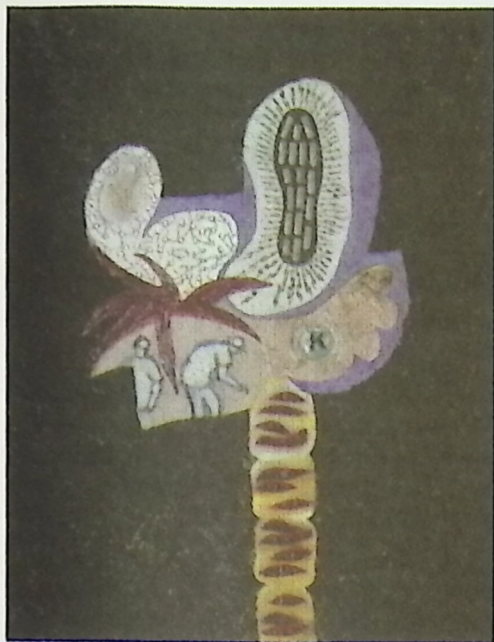
Exhibits

◆ Hanson Howard Gallery presents a First Friday Reception for painters Robert C. DeVoe, Judy Morris, Carol Riley and Deborah DeWit Marchant on July 2 from 5-8pm. The Exhibit continues through July 31. Located at 82 N. Main St., Ashland. (541) 488-2562 or www.hansonhowardgallery.com

◆ Schneider Museum of Art on the SOU campus presents a summer exhibition *Shakespeare as Muse* July 7 through Sept. 18. (541) 552-6246

◆ The Living Gallery presents *Glass "tapestry"* by Carole Perry July 2-31. An opening reception with the artist will be held on First Friday, July 2 from 5-8pm. Located at 20 S. First St., Ashland. (541)482-9795 or www.theliving-gallery.com

◆ AMBUS ART presents *A Stitch in Time* featuring new work by mixed media artist Dianne



Wiseman Gallery presents Jenny Honnert Abell's *Botanical Rearrangement*, through Aug. 21. Located on the campus at Rogue Community College, Grants Pass.



The FireHouse Gallery presents Misty Cervantes' *Family Connections* July 1-31. Grants Pass.

Erickson and fiber artist Nancy Pagani July 7-Aug. 2. A reception for the artists will be held on Sun. July 11 from 1-4pm. Located on the main floor in the Historic Orth Building in Jacksonville. (541)899-4477 or www.ambusart.com

◆ Wiseman Gallery presents *Botanical Rearrangement*, Jenny Honnert Abell's eccentric arrangement of disassociated visual elements through Aug. 21. Located on the campus at Rogue Community College, 3345 Redwood Hwy., Grants Pass. (541) 956-7339

◆ The FireHouse Gallery presents Misty Cervantes' *Family Connections* July 1-31. A series of photographs that challenge the structure of the traditional family by examining the reinvented social traditions of the extended family network. A First Friday Art Night Reception will be held July 2 from 6-9pm. Riverside Conference Center at Rogue Community College, 214 SW Fourth St., Grants Pass. (541)956-7339

◆ Grants Pass Museum of Art presents Oils by Gabriel Lipper; *First Warrior* Photos by Jeff Mitchell; and curated by Vicki Killian through July 31. The First Warrior Project celebrates American Indian Veterans/soldiers of WWII, and the exhibit will travel around the world in the coming decades. Located at 229 SW G St., Grants Pass. (541) 479-3290

Other Events

◆ The Siskiyou Woodcraft Guild presents its *Summer 2004 Fine Woodworking and Furniture Show* on July 16 (12-6pm), 17 (9am-6pm), and 18 (10am-4pm) at Pioneer Hall, 73 Winburn Way, Ashland. Fine Furniture and woodworking will be featured by the skilled master craftsmen of the Rogue Valley. Admission is free. (541) 482-4829

KLAMATH FALLS

Theater

◆ Ross Ragland Theater presents *Camelot* July 1 and 2 at 7:30pm. Tickets \$12/\$16. Located at 218 N. 7th St., Klamath Falls. (541) 884-LIVE or www.rrtheater.org

Music

◆ Ross Ragland Theater presents four-time winner of the International Bluegrass Music Association's Female Vocalist of the Year *Rhonda Vincent* on July 15 at 7:30pm. One of the top bluegrass performers of the day, Vincent has performed with country music stars Dolly Parton, Randy Travis, Alison Krauss and Vince Gill. (541) 884-LIVE or www.rrtheater.org

UMPQUA

Music

◆ Music on the Half Shell presents its Summer Concert Series on July 6, 13, 20, and 27 at 7pm at Stewart Park Bandshell. (541) 673-9731 ext 10

◆ Oregon Old Time Fiddlers present a weekend of concerts at Diamond Lake Resort. Admission is free. (800) 733-7593

◆ Umpqua Community College Centerstage presents *Oklahoma* on July 29-Aug. 8th in Jacoby Auditorium. Th/Fri/Sat at 7:30pm and Sun. at 2pm. (541) 440-4691

CONTINUED ON PAGE 31



Redwood Coast Music Festivals presents *Blues By The Bay!* at the Humboldt Bay Waterfront Park. www.bluesbythebay.org.

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RECORDINGS

Lars and The Nurse



Tearing Down the House (again?)

L: Nurse...I've been thinking...

N: I had a feeling this might happen again!

L: Old friend, I invite you to visualize with me.

N: Do you promise to keep it, to say, 600 to 900 words?

L: Boy, you're tough. O.K., I'll try!

N: Proceed, visual boy...proceed.

L: O.K. Nurse! Now...imagine, visual like, that Rock and Roll music is a house! It's a house!

N: Fine...I will require more data...please...

L: It started out as a little nasty shack. But over the years, it got added to in... well... bad ways! It became an eyesore (an earsore?! Bloated and corrupt... something had to be done. It was... wrong!

N: You could... remodel?!

L: No! Too late! The house of Rock and Roll must always eventually fall... This is the music that must always be returned to its original state of being! Whatever it takes... back to basics!!

N: Easy now... Lars, who, um... does that?

L: Every once in a while a band comes along with the will and intent to rip it all down and start again from the ground up... like The Scientists!

N: Who?! What scientists? Who is that?

L: Nurse, The Scientists sprang from the remote city of Perth, Australia, in the early '80s... ready to challenge any and all! The original line up included Brett Rixon at the drums and Boris Sujdovic on bass, guitarist Tony Thewlis and guitarist and vocalist Kim Salmon. The Scientists cheerfully went counter to prevailing tastes, countering punk styles with long hair and a unique sound that is perhaps best described as one of the first manifestations of grunge, a style that would, of course, itself be reviled as hopelessly behind, in time. Simple, minimal

elements performed with vehement nuance...charged with a dark energy! More with, er, less!

N: So... The Scientists tore down the bloated and stupid... Rock and Roll house... but then what?

L: Nurse, The Scientists persevered and eventually left a legacy of some great songs! 'Blood Red River', 'Swampland', songs that lent themselves to this new, yet old approach! Don't listen for a lot of notes... that's what Jazz is for! Listen to 'This is my Happy Hour'... it's a wonderful example of The Scientists sound; an utterly simple bit in terms of marks on a page, yet infused with a delightful irony. Again it's not what you do...

N: Lars, what happened to them?

L: Eventually the band opted to leave the relative comfort of home and went off to England and Europe, lured by notions of bigger things. It was at this time that they were, quite happily it seems, referred to as "the lowest form of uncaring anti-social filth." That's enough to swell one's head! More recording followed, including cover versions of Creedence Clearwater's 'It Came Out of the Sky' and the James Bond theme 'You Only Live Twice'. 'It Came Out of the Sky' does give a more distinct impression that something came out of the sky than the original recording! It can be heard coming! The Bond theme is rendered as a jagged, writhing field of sound! Grungy Bond... torn down, not stirred!! 'Atom Bomb Baby' mingled rockabilly elements with The Scientists unique sensibilities to create a kind of 'Carl Perkins Goes to Mars' sound. 'Human Jukebox' was a scathing return to the original house wrecking Scientists style (created and recorded in one hour's time) and a performance that makes a fitting end to the first part of The Scientists story.

N: Phew! And Later?

L: Later, Nurse, the band re-emerged

as a three piece lineup back in Australia and released their swan song LP 'Pissed on Another Planet'. And that was that!


N: Lars, it seems a lot of struggle... for no success?

L: Isn't it funny, Ol' comrade... that with Rock and Roll, a unique paradox exists. If you succeed, well, sometimes you don't, exactly... It's too easy to grow fat and complacent and before you know it, you're fancying yourself some kind of great immovable figure, and decrying anyone who might want to upset your precious, if lame, musical formulas! Done right, Rock and Roll is a kamikaze deal... and, let me put it this way: did you ever see The Who smash all their gear up after playing?! Not even the means of making the music were deemed worthy of survival. Smash it all up! That was the 'in your face' spirit of The Scientists, and others like them, who have taken it upon themselves to restore Rock and Roll to its ultimately dead simple form. Perhaps the best Rock & Roll band would be heard and then, blooey!, dematerialize into the ether, never to be seen or heard again. That would be a pure Rock and Roll expression. Hope I die before I get old!

N: Lars, too late! Hah!

L: Hmmp... Nurse... if there are folks out there who, like me, are genuinely appalled at the onset of the lame, bloated spectacle labeled modern Rock and Roll... If the prospect of this wild, vital musical form rendered plodding, weak, and predictable saddens you, then check out The Scientists! Less is more, and save your solos.

N: But Lars, these kinds of people are Rock and Roll house wreckers! Troublemakers!

L: Precisely, Nurse, precisely. 

Join Lars and The Nurse Saturdays at 9:00 pm on JPR's *Rhythm & News Service* as they present rocking musical oddities, rarities and obscurities from the last century.

ARTSCENE *From p. 29*

NORTH STATE

Theater

◆ Riverfront Playhouse presents a musical comedy *You're a Good Man, Charlie Brown* written by Clark Gesner, directed by Jet Thomas, on July 9-Aug. 7. Fri/Sat 7:30pm with Sat. matinees at 2pm. The cartoon kids and their zany beagle spend their days in school, on the baseball field and flying kites. Call for ticket info. Located at 1620 E. Cypress, Redding. (530) 225-4130

Exhibits

◆ North Valley Art League presents a Juried Member Exhibition through July at the Carter House Gallery, 58 Quartz Hill Rd. in Caldwell Park in Redding. (530) 243-1023

Other Events

◆ North Valley Art League presents *Summer Plans for Splashing Paint*, a number of art programs, exhibits, art education, workshops, and outreach activities through July at Carter House in Caldwell Park. Local artists provide many activities free to the public; some programs assess nominal fees. (530) 243-1023

OREGON & REDWOOD COAST

Theater

◆ On Broadway Theatre presents *Mechuge Nuns* July 2 through 17. Join Sister Amnesia and the others in yet another zany installment in the *Nonsense* series of musical comedies. Tickets \$10/\$8/\$7.50. Fri. and Sat. shows 8pm, Sun. matinee 4pm. For tickets call AYA Copy Center. (541) 756-8889

◆ Little Ole Opry on the Bay presents four shows directed by Martha, Mary & Leah Houghton: *Kickin That Country Thing* on July 10; *Tex-Mex Fiesta* on July 16 and 17; *Here's to the Band—A Country Celebration* on July 24; and *50's BeBop & Twang* on July 31. Call for reservations and show times. All seats reserved at Little Theater on the Bay, 2100 Sherman Ave., North Bend. (541) 756-4336


Exhibits

◆ The Artist Loft Gallery continues its presentation *Four Women*, featuring the works of Nan Forsberg-Hammons, Terry Magill, Barbara Mahon, and Hester Solseng, through Aug. 7. Gallery hours are 10am-4pm, Tues.-Sat., and Art Walk Nite 5-8pm. Located upstairs, Suite 212 at Pony Village Mall, North Bend. (541) 756-4088

◆ The Morris Graves Museum of Art continues its presentation of *The Ontology of Light: Visionary Ways of Being* through Sept. 12, featuring works by Morris Graves from the Humboldt Arts Council Permanent Collection and new works by renowned quilt artist Katie Pasquini Masopust. Also, Seattle sculptor Steve Jensen's *Carvings* will run through Aug. 8. Located at 636 F St., Eureka. (707) 442-0278

Other Events

◆ Oregon Coast Music Festival celebrates its 26th year with performances July 10-24 at locations throughout Southwestern Oregon: Sat. 7/10 12:30pm *Bay Area Concert Band*, Mingus Park, Coos Bay; and 8pm *Dirty Martini*, Rogers Zoo, North Bend; Tues. 7/13 7:30pm *West Coast Horn Quartet*, Sprague Community Theater, Bandon; Thurs. 7/15 7:30pm *Willson & McKee*, Emmanuel Episcopal Church, Coos Bay; Fri. 7/16 7:30pm *West Coast Horn Quartet*, Southwestern Performing Arts Center, Coos Bay; Sat. 7/17 10am *Music Workshops*, Southwestern Sunset Hall, Coos Bay; and 12:30pm *Rumba Calzada*, Latin Jazz, Shore Acres, Charleston; and 7:30pm *Rumba Calzada Dance Event*, North Bend Community Center; Sun. 7/18 2pm *Dozier-Jarvis-Young Quartet*, OIMB, Boathouse, Charleston; Tues. 7/20 7:30pm *Festival Orchestra*, Marshfield Hall, Coos Bay; Thurs. 7/22 7:30pm *Festival Orchestra Pops*, Marshfield Hall, Coos Bay; Fri. 7/23 7:30pm *Tutunov Piano Duo*, Southwestern Performing Arts Center, Coos Bay; Sat. 7/24 7:30pm *Festival Orchestra*, Marshfield Hall, Coos Bay. (541) 756-8889 or www.oregoncoastmusic.com

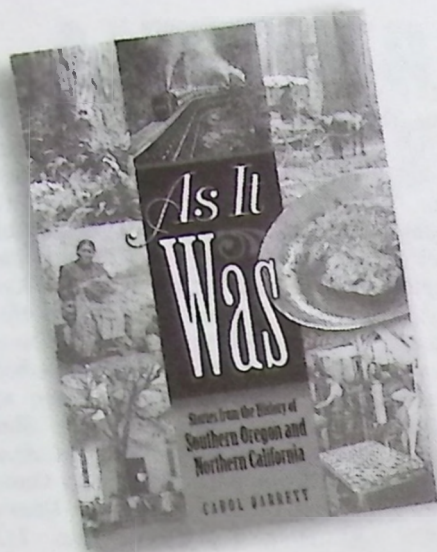
◆ Redwood Coast Music Festivals presents *Blues By The Bay!* Now in its eighth year, the festival is held the second weekend of July at the picturesque Humboldt Bay Waterfront Park, located in the Old Town district of Eureka, California. The two-day festival features non-stop music by the world's premier blues musicians on two stages. The festival offers excellent Northcoast seafood cuisine and other local delicacies, as well as award-winning beer brewed in Humboldt County. Festival gates open at 11:00 am; performances run until 6:00 pm. For more information www.bluesbythebay.org. 

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AS IT WAS

Carol Barrett

Fort Ross – 1812

Russia was one of the earliest claimants to the northwest coast of the United States claiming as far south as Fort Ross, California.

Established in 1812, Fort Ross was built to be used as a base for hunting, fishing and trade with the Spanish and Indians. The Russia-America Company established forts north along the coast all the way to the tip of the Aleutian Islands. This southern post was built to raise and buy food for the northern settlements, while, at the same time, hunting the sea otter. Gardening became successful with the raising of cabbage, lettuce, pumpkins, watermelon, and potatoes. They also harvested apples, pears and cherries. Chicken, pigs and horses were kept.

Bricks were manufactured, but the buildings were mostly of logs, constructed to house and provide for 25 Russians and 80 native Alaskans. It was meant to protect the inhabitants from the Spanish who also laid claim to the area. The men intermarried with the Indians and produced a multicultural society.

The Aleuts paddled their kayaks in search of the sea otter. As many as a thousand pelts might be turned over monthly, each one being worth about \$150.

By 1841, when the sea otter had been depleted, John Sutter bought the settlement for \$30,000 worth of wheat.

Source: *Medford Mail Tribune*, August 23, 1993

that he had been shown on a previous hunting expedition. On it was cut the date 1815. Below was cut 8 and 10. Below that was the name *Mr. S. Vanauken* and below that, the initials *G.R.*

When this rock was brought to the attention of the South Umpqua Historical Society, they investigated the history of the carving. Their first attempt involved digging deeply around the rock to make sure it did not mark a burial spot. They found that the rock was indeed a large boulder and not part of an outcropping.

Next, they began wondering about the initials *G.R.* They noted that during the war of 1812 guns had the same initials signifying George Rex, meaning King George III of England, who was still king in 1815 when the rock was carved. Was someone trying to claim this part of the land for King George?

Or could S. Vanauken have been a trapper? If so he would have been with the Northwest Fur Company, a British company who later merged with the Hudson Bay Company. When contacted, the Hudson Bay Company found no record of anyone named Vanauken but noted that it was still possible he might have been working for them in a temporary capacity.

We will probably never know the story.

One of the most intriguing questions that comes to mind is: Are there other rocks out there with Vanuaken or other names and dates carved on them?

Source: *Pioneer Days in the South Umpqua Valley*, 1974



The Rock – 1815

Alexander Roderick McCloud is generally considered to be the first non-Indian to reach the South Umpqua Valley. But, listen to this story.

Back in the 1920s a young couple packed their supplies on a few horses and went for a vacation in the forest between Diamond Lake and Crater Lake. There were no roads and very few trails. They stopped for the night at a spot where the husband had been before. There he found the rock

Carol Barrett moved to Eagle Point over twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

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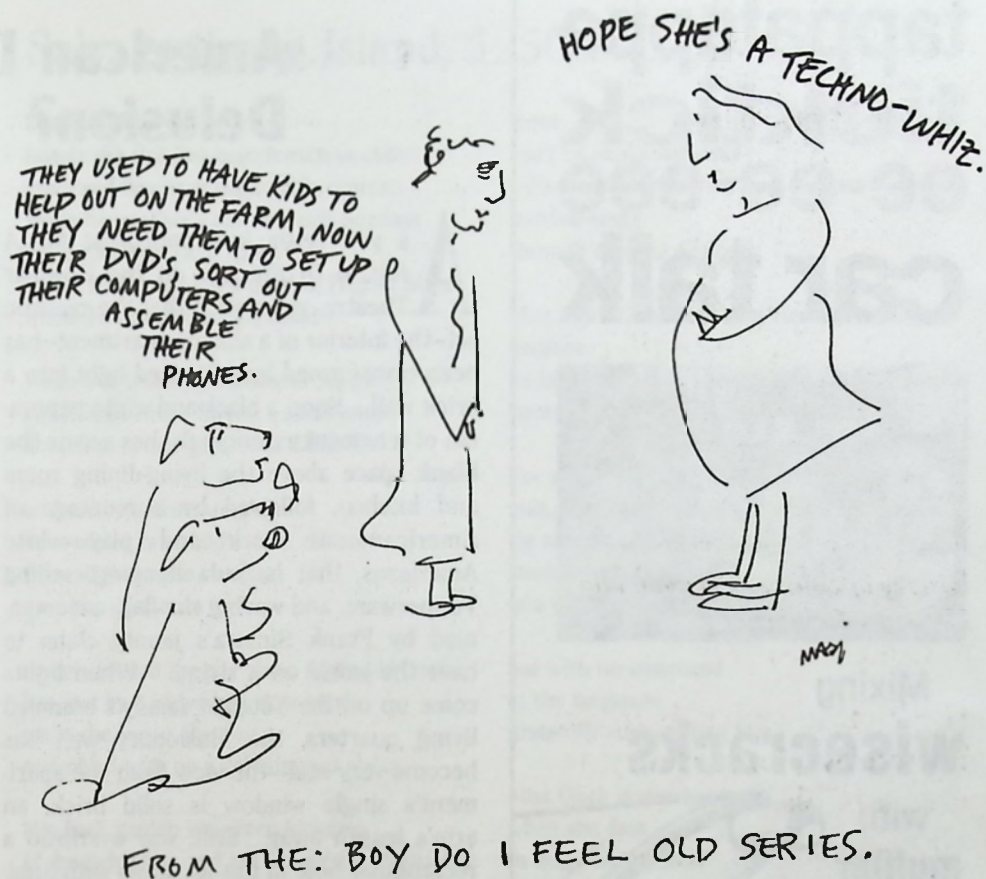
THE **BLUES**
SHOW

Saturdays 10pm on Rhythm & News



LITTLE VICTORIES

Mari Gayatri Stein



*This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.*

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FROM NATIONAL PUBLIC RADIO



THEATER AND THE ARTS

Molly Tinsley

American Dream or Delusion?

As you settle into your seat for *A Raisin in the Sun* in the Bowmer Theatre, you notice that the realistic set—the interior of a shabby apartment—has been transformed by patterned light into a brick wall. Soon a black-and-white panorama of tenement exteriors flashes across the blank space above the living-dining room and kitchen, followed by a montage of Americans at work and play—white Americans, that is, hula hooping, selling Tupperware, and waving the flag—accompanied by Frank Sinatra's jaunty claim to have the world on a string. When lights come up on the Younger family's cramped living quarters, the illusionary wall has become very real—the view from the apartment's single window is solid brick, an arm's length away. Still, way overhead a rectangular hole in the set glows with luminous blue sky. Thus before anyone says a word in this stunning production of Lorraine Hansberry's play, director Andrea Frye and designers Richard L. Hay and Dawn Chiang have foreshadowed it all: the oppressive climate of discrimination and denial, the distant promise of escape.

The Youngers, an African-American family of five, occupy a three-room flat with a bathroom down the hall. Matriarch Lena, a prototype for tough love, is played by Pat Bowie with an amazing blend of dogged endurance and vulnerability, while Crystal Fox, perfectly captures the resilient energy in daughter-in-law Ruth, exhausted and disenchanted one moment, giddily hopeful the next. The two women work menial jobs in order to keep Lena's daughter Beneatha (Aisha Kabia), ingenuous but so sophisticated, on track for medical school. Meanwhile Lena's son Walter festers as a white man's chauffeur and is on the point of buckling under a load of dreams deferred. His is the longest journey in the play, from infantile bombast to the courage of manhood, and Chris Butler is up to it,

swinging between neediness and tender contrition to wounded rage, leavened by a sense of humor that ranges from sardonic to slapstick.

The action opens with the flaring of hope, thanks to the anticipated arrival of a life insurance check for \$10,000. Walter senior has died, we assume long enough ago that the hard grieving has passed—though we might wonder briefly, if unproductively, where he slept when he was alive. Walter junior wants to invest the money in a liquor store, but Lena won't go along. Instead she puts a third of the money down on a modest house in the suburbs with potential for the garden she's always longed for. The trouble is, the neighborhood association's rules bar Negroes. The Youngers', and particularly Walter's, response to this obstacle propels the second half of the play.

A Raisin in the Sun is firmly grounded in the fifties, and this production reinforces that, from the photographic prelude to the chrome and vinyl dinette set and drying rack to the background be-bop. Yet except for the discriminatory property covenants, now illegal, which its main plot depends on, there is little that dates this play. Granted we blanch when Beneatha blithely sprays the apartment for roaches while everyone stands around breathing the toxic fumes, or, for that matter, when Ruth, facing a full day of housework for someone else, feels compelled to iron their own pillowcases and underwear. But Hansberry's larger themes remain strikingly relevant today.

We still grapple with the tensions between ethnic identity and national identity and with the sexual stereotyping of women. Insight into the sort of situation that pushes a woman to consider abortion still takes the breath away: "When the world gets ugly enough, a woman will do anything for her family. The part that's

already living." Meanwhile, old-fashioned parents more than ever feel "something come down" between themselves and their new-fashioned kids. And the terms of the Youngers' generation gap resonate mightily today.

For Lena, life has its source in intangible values like freedom, integrity, courage, and pride. For Walter, life is money; freedom means the resources to choose between whitewall and regular tires for your Cadillac or Chrysler. His fantasies that promote him to instant CEO prefigure our own preoccupation with "lifestyles of the rich and famous." But Walter wants "so many things" that he can't even begin to pursue them realistically. He is miserable. In Lena, on the other hand, the wanting mechanism is so undeveloped that her first instinct after she finally receives the check is to put it away or give it to the church. Yet she exudes optimism, from the houseplant she keeps alive, to her devotion to her children, to her ability to dig in and revise her plans after reality blows them away.

Through this mother and son, Hansberry holds up the American Dream for our scrutiny—the ideals versus their materialistic corruption. The paradox is even more painful today. How many of us think Walter's way of dealing with racial discrimination was pretty creative: accept the neighbors' association buy-out offer, and walk away with much more money than you put in? Forget your principles, forget your self-respect; heck, think of all the toys you can buy—they'll bring all the respect you need.

Sometimes, Walter confides to his mother, his own future appears to him as "a blank space full of nothing." The image prompts us to lift our eyes to that aperture above the set which opens on a lovely blue sky feathered with clouds. It asks us which will it be—the American dream—a luminous inspiration or a shiny surface concealing the death of the spirit inside? ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

POETRY

NANCY NOWAK

Salvage (Long Island, 1950)

Dutifully, Miss Clark
boards the Babylon branch each weekday
types and files each impeccable contract
sends her mother's sole support; Sundays
bring *The New York Times*
to her brother's locked mind at Pilgrim State
where he completes the puzzle.

When one morning a mongrel puppy
strays onto Home Street, a small knot
trembling by her gate, Miss Clark

is saved by a first thought
determined as a child's wish, released
from all that rules her day
save him. Her train

rackets toward the city along neglected track
her seat by a bleared window empty
while she serves the dog
scrambled eggs on a gold-rimmed plate.

Her back garden is a green kingdom
of rhododendron and tall firs even in November.
The dog follows her
reedy "Season of mists". . . , memorizing
her stride
as she has Keats, by heart.

Early darkness. Returning from
the city, her fellow commuters
in the usual third and fourth cars
pull down ad placards to use as pinochle tables.

After dinner, she'll build a fire
to sit by, the dog resting at her feet

until a breathless neighbor
arrives with the news—
a switch not thrown, seventy-nine
on her train, in those cars, terribly
killed.

Error
can't be explained away
with a miracle—yet just one
survival sings
through each of our cells.

Miss Clark names her dog Homer, she says,
because
he kept her home, though that night it maybe
because of another passage recalled.

For years, whenever her neighbors' nieces
visit, they call on Miss Clark and on Homer.
He accepts their affectionate
strokes with the aura
of a dauphin in exile, anointed

but with no command
of the language
gratefully surrounding him.

Miss Clark is nearly ninety
when she dies.
In dog years, Homer
lives forever.

Nancy Nowak holds an MFA from Sarah Lawrence College in New York. Her poetry has appeared in *Fireweed*, *Poetry Northwest*, *The Sonora Review*, and *The MacGuffin*, and other journals, as well as in the anthologies *The Zeppelin Reader* and *Windblown Sheets: Poems by Mothers and Daughters*. She is Developmental Educational instructor at Umpqua Community College and lives in Winston, Oregon.

Writers may submit original poetry for publication in the *Jefferson Monthly*.
Send 3–6 poems, a brief bio, and a self-addressed,
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Patty and Vince Wixon,
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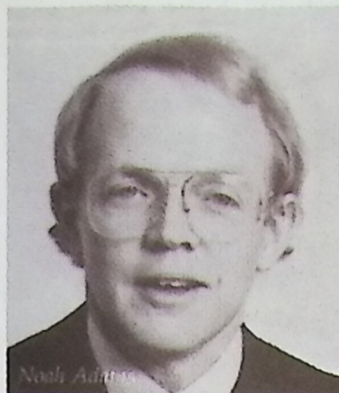
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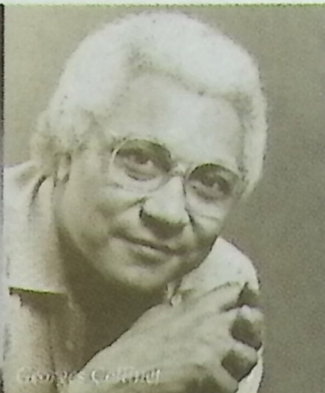
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Noah Adams



Terry Gross



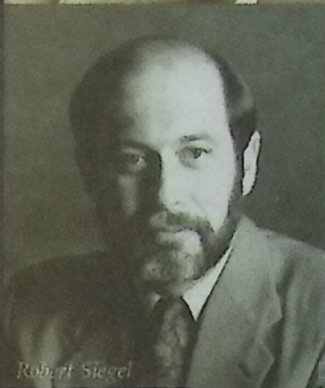
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Bob Westhelle

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If you would like more information about making a bequest to Jefferson Public Radio call Paul Westhelle at 541-552-6301.



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